EARLY MUSIC 1975



Front cover: Lutenist from the Steeple Aston Cope, 13th-14th century English embroidery, on loan to the Victoria and Albert Museum, London, by courtesy of the Revd M. G. Hayter, The Rectory, Steeple Aston.
Back cover: Detail from Denis van Alsloot's 'Ommeganck' (Procession) of 31 May 1615, Victoria and Albert Museum, London.
For full details see pages 218 and 327.

EARLY MUSIC

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EARLY MUSIC

Edited by J. M. Thomson

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VOLUME 3 1975

Contents

January - *Wind Issue*

BERNARD THOMAS — The renaissance flute 2

CHRISTOPHER BALL — Renaissance and baroque recorders: choosing an instrument 11

K. J. SAYERS — The Roessler recorder 19

ALAN G. MOORE — Playing the serpent 21

CLIFFORD BARTLETT, PETER HOLMAN — Giovanni Gabrieli: A guide to the performance of his instrumental music 25

FRANCIS BAINES — Introducing the hurdy-gurdy 33

TIMOTHY BAINBRIDGE — Wanda Landowska and her repertoire: a note 39

CHRISTINE K. MATHER — Maximilian I and his instruments 42

MARY REMNANT — The diversity of medieval fiddles 47

HOWARD SCHOTT — Bruges harpsichord week 1974 52

JEROME ROCHE — Rovetta and Tunder - misattribution or plagiarism? 58

April - *Lute Issue 1*

DIANA POULTON — Graces of play in renaissance lute music 107

ANTHONY ROOLEY — John Dowland and English lute music (extended review of *The Collected Lute Music of John Dowland*, ed. Diana Poulton and Basil Lam) 115

ROBERT SPENCER — Three English lute manuscripts 119

DIANA POULTON — Checklist of some recently discovered English lute manuscripts 124

TREVOR PINNOCK — Buying a harpsichord - 1 126

CHRISTOPHER MONK — First steps towards playing the cornett - 1 132

MICHAEL G. ZADRO — Woods used for woodwind instruments since the 16th century - 1 134

The medieval, renaissance and baroque lute in pictures 137

July

EMANUEL WINTERNITZ — Secular musical practice in sacred art 221

WILLIAM F. PRIZER — Performance practices in the frottola 227

ROBERT DONINGTON — Arnold Dolmetsch 236

RUTH DYSON — Bend the finger at all three joints: a first-hand record of Landowska's teaching methods 240

JEREMY MONTAGU — Talking Points 1: 'The Authentic' sound of early music 242

CHRISTOPHER MONK — First steps towards playing the cornett - 2 244

MICHAEL G. ZADRO — Woods used for woodwind since the 16th century - 2: a descriptive dictionary 249

DAVID FALLOWS — Performing early music on record - 1: music of the Italian trecento 252

October - *Lute Issue 2*

MEREDITH ELLIS LITTLE — Dance under Louis XIV and XV: some implications for the musician 331

JAMES TYLER — The renaissance guitar 1500-1650 341

On playing the lute: *Julian Bream in conversation with J. M. Thomson* 348

ROBERT SPENCER — How to hold a lute: historical evidence from paintings 353

HOWARD SCHOTT — Instrument makers - 1 Luthiers: David Rubio and Michael Lowe 355

DAVID FALLOWS — Two more Dufay songs reconstructed 358

HORACE FITZPATRICK — The medieval recorder 361

TREVOR PINNOCK — Buying a harpsichord - 2 365

DONALD GILL — The stringing of the five-course baroque guitar 370

HOWARD MAYER BROWN — Performing early music on record - 2: Continental sacred music of the 16th century 373

PAUL VINING — Orlando Gibbons: an index of the full and verse anthems 379

January - October

ACTIVITIES 67, 191, 301, 420

BOOKS 83, 147, 269, 399

Bruges international recorder competition 1975 427

CONCERTS 263, 429

CONFERENCE/COURSES 173, 265, 323

CORRESPONDENCE AND QUERIES 75, 117, 289, 415

EXHIBITIONS 191, 440

LONDON SALEROOMS 61, 140, 368

Lute Society profile 363

Lute worldwide - Australia, Holland, U.S.A. 199
2 Argentina, Switzerland, Italy 387

MUSIC REVIEWS 93, 159, 275, 407

MUSIC SUPPLEMENTS

PIERRE ATTAINGNANT, *Two Chansons for Flutes*, ed. Thomas, E.M. 20 January

ALESSANDRO STRIGGIO, *Ecco ch'io lass'il core*, ed. Bartlet, E.M. 21 April

JOSQUIN DES PREZ, *Qui Belles Amours A*, ed. Prizer, E.M. 22 July

GUILLAUME DUFAY, *Two Songs*, ed. Fallows, E.M. 23 October

RECORDINGS - quarterly checklist *Judy Smith* 207, 313, 431

SUPPLEMENTS

Register of early music (annual list) January
Register of instruments: woodwind April
Register of early music (additions) April
Register of instruments: keyboard 2 July
Register of early music (additions) July
Register of early music (additions) October

WHERE THE WIND BLOWS *Christopher Monk* 63, 143, 261, 393

BOOK REVIEWS

ALTENBURG, Johann Ernst, *Essay on an Introduction to the Heroic and Musical Trumpeters' and Kettledrummers' Art* (Smithers) 153

ARNOLD, Denis, *Giovanni Gabrieli* (Parrott) 151

BATTESTIN, Martin C., *The Providence of Wit* (Thomson) 157

BOALCH, Donald H., *Makers of the Harpsichord and Clavichord 1440-1840*, revd. edn., (Schott) 83

BROWN, David, *Wilbye* (Timms) 89

COLLINSON, Francis, *The Bagpipe* (Baines) 269

DUFAY, Guillermus, *Festival of Flanders programme book* (Fallows) 405

Galpin Society Journal XXVIII, April 1975 405

HARRISON, Frank, *Time, Place and Music* (Firth) 401

JACOBS, Charles, *Francisco Correa de Arauxo* (Brown) 149

MATHER, Betty Bang, *Interpretation of French Music from 1675 to 1775* (Preston) 85

MOECK, Hermann, *Spazierstockinstrumente Czakane, Englische und Wiener Flageolette* (Bate) 155

PASQUALI, Nicolo, *Thorough-Bass Made Easy*, facsim. 1763 edn., (Donington) 271

PICKEN, Laurence, *Folk Music Instruments of Turkey* (Montagu) 399

POHLMANN, Ernst, *Laute, Theorbe, Chitarrone* (Rooley) 157

RIPIN, Edwin M., *The Instrument Catalogs of Leopoldo Franciolini* (Schott) 147

Ruckers Genootschap Antwerpen 1969-1974: The Brussels Museum of Musical Instruments Bulletin Vol. IV, 1974 (Schott) 151

SLOANE, Irving, *Guitar Repair* (Saunders) 271

VIRDUNG, Sebastien, *Livre Plaisant* (1529) and *Dit is een seer Schoo Boecxke* (1568) (Thomson) 273

WILLIAMS, Peter (ed.), *The Organ Year Book* (Langley) 273

MUSIC REVIEWS

Anthologies

Dutch Huismuziek (Moroney) 98

Jacobean Consort Music, Books 5 and 6, seld. Vol. IX *Musica Britannica* (Donington) 287

London Pro Musica Editions - 2 ed. Thomas (Brown) 95
Anon, Four pieces of the late fifteenth century for four instruments
Anon, Twelve chansons (*c.*1530) for four instruments or voices
Ruffo, Three pieces for three instruments
Guami, Ten ricercari 1588, for two instruments

Madame d'Amours, ed. Stevens (Rastall) 413

The Penguin Book of Italian Madrigals for four voices, ed. Roche (Brown) 281

The Resources of Music 7 - Troubadours, 8 - Minstrels (Rastall) 411

Thesauri Musici series, ed. Walter Pass (Steele) 279
6. Senfl and Dietrich: *Vier Deutscher Lieder*
7. de Sermisy: *Missa da Requiem 4 vocum*
9. de Manchicourt: *Missa 'Deus in adjutorium'*
19. Zaphelius, Lasso: *Cantiones sacrae de Quadragesima 4 et 5 vocum*
21. Begräbnislieder, zu vier und fünf stimmen von J. A. Burck, J. Dillinger, M. Frank, Sigillus und M. Vulpius
23. Meldert, Donato, Aichinger, Anonym: *Vier weltliche deutsche Lieder zu vier Stimmen*
25. M. de Buissons, Formelis, de Roy: *Cantiones sacrae de Omnibus Sanctis 5 et 6 vocum*
27. Regnart, Pevernage, de la Court: *Cantiones sacrae de B. Mariae Virgine 6 vocum*
34. Mergot, Utendal, des Buissons: *Cantiones sacrae de Passione Domini 5 et 6 vocum*

Tidings True, ed. Stevens (Rastall) 413

CHORAL AND VOCAL MUSIC

CAMPRA, André, *Baroque Operatic Arias* Vol. II, ed. Sadler (McGowan) 97

DE MACHAUT, Guillaume, *La Messe de Notre Dame*, ed. Stevens (Reaney) 93

MONTEVERDI, *Altri canti di Marte a 6 voci con doi violini* ed. Grimbert (Steele) 169

MONTEVERDI, *Tre Missae*, ed. Cisilino (Steele) 170

SCARLATTI, Alessandro, *Eraclea*, ed. Grout (Timms) 407

SCARLATTI, Domenico, *Stabat Mater* for ten voices and continuo, ed. Jürgens (Arnold) 169

TOMKINS, Thomas, *Musica Deo Sacra III*, ed. Rose (Boorman) 275

The Turpyn Book of Lute Songs (Simpson) 161

INSTRUMENTAL MUSIC

ALBINONI, Tomaso, Concerto in A major for violin, ed. Wanek (Arnold) 285

BACH, Carl Philipp Emanuel (*sic*), Sonata for Alto Recorder (or flute) and Harpsichord (or Piano), etc., ed. Waitzman (Donington) 411

BOCCHERINI, Concerto no. 4 in C for Violoncello, ed. Levermann (Arnold) 285

CHARPENTIER, Marc-Antoine, Deux Aires de Trompette, ed. Hitchcock (Smithers) 98

CROFT, William, Complete Harpsichord Works, ed. Ferguson and Hogwood (Schott) 409

DOWLAND, The Collected Lute Music, ed. Poulton and Lam (Rooley) 115

HOLBORNE, Anthony, The Complete Works of Anthony Holborne, Vol. II: Music for Cittern, ed. Kanazawa (Harwood) 165

LEO, Leonardo, Three concertos for violoncello, strings and harpsichord, ed. Green (Arnold) 285

MARAIS, Marin, Suite no. 1 in D minor for Viola da Gamba and Basso Continuo, ed. Hunter (Donington) 287

SCARLATTI, Sonatas, Vol. VI, ed. Gilbert (Moroney) 283

VIVALDI, Concerto in D minor for two violins Op. 3 no. 11, ed. Kolneder (Arnold) 285

LUTE MUSIC

DOWLAND, John, *Lachrimae or Seaven Teares* (Harwood) 159

The Sampson Lute Book (Rooley) 163

The Turpyn Book of Lute Songs (Simpson) 161

TUTORS

The Burwell Lute Tutor (Simpson) 165

COMPETITION

Bruges 1975 (Thomson) 427

CONCERTS

Rameau's *Les Boréades* (Donington) 263

Early Music at Kirchheim (Thomson) 429

CONFERENCES

American Musicological Society, Washington, 1974 (Godwin) 173

American instrument research and performance - A.M.I.S. (Bellingham) 323

COURSE

International Lute Week 1975 (Lowe) 265

EXHIBITIONS

Bruges harpsichord week 1974 (Schott) 52

London College of Furniture (Thomson) 191

The American Musical Instrument Society (Rosenbaum) 440

PROFILE

Lute Society (Thomson) 383

Reviewer's name in brackets

Contents

The renaissance flute 2
BERNARD THOMAS

Renaissance and baroque recorders 11
CHRISTOPHER BALL

The Roessler recorder 19
K. J. SAYERS

Playing the serpent 21
ALAN G. MOORE

Giovanni Gabrieli: guide to instrumental performance 25
CLIFFORD BARTLETT & PETER HOLMAN

Introducing the hurdy-gurdy 33
FRANCIS BAINES

Wanda Landowska and her repertoire 39
TIMOTHY BAINBRIDGE

Maximilian I and his instruments 43
CHRISTINE K. MATHER

The diversity of medieval fiddles 47
MARY REMNANT

Bruges harpsichord week 1974 53
HOWARD SCHOTT

Rovetta and Tunder 58
JEROME ROCHE

London Salerooms 61
GRAHAM WELLS

Where the wind blows 63
CHRISTOPHER MONK

Activities 67
Books 83
Correspondence 75
Music 93

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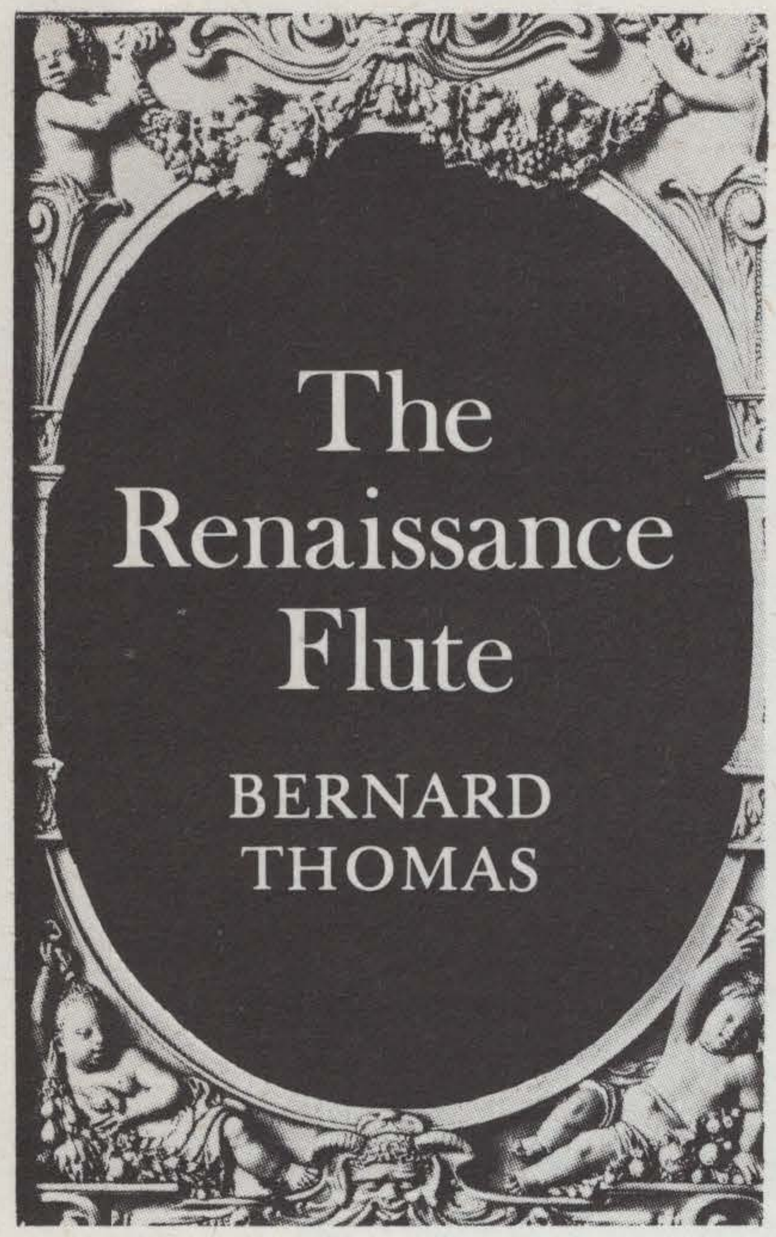
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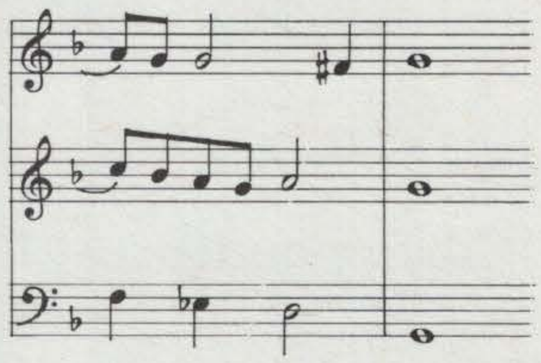
This issue marks the first step towards a consumer's guide to instruments, with Christopher Ball's critical survey of the most popular of all, the recorder. It is essential that this service be extended. Musical instruments can be as expensive as cars and will last much longer. We intend to persevere along this path as we believe it in the best interests of those at the core of the early music revival, the makers themselves, whose cooperation and goodwill we seek. They support us generously and we in turn can stress their contribution to the quality of life, their contribution towards the solution of Britain's economic difficulties by setting standards amongst the highest in the world—English keyboard instruments, for instance, are as sought after in Europe as they were in Beethoven's time. Musical instrument makers are not escapists in a privileged post-Morris romantic glow. They are often enough self-employed and vulnerable to attempts to coerce them, sweep them into bureaucratic pigeon-holes, break down their individualism. They cannot strike, they have no need to. They depend on their own skills and dedication and on the continuance of a world market. The existing backlog may in five years' time be almost satisfied. Thereafter the present flush may have settled into a steady pattern of activity. But we have no doubt of their vital contribution to the kind of society which will emerge after the present disintegrative revolution. They are harbingers of the new responsible society, of a more flexible and imaginative life-style.

Instruments have been like banners this century and many an enthusiast has marched under the sign of the lute, viol or recorder, to name only three. This instrument nationalism has been vigorous and historically essential, but its obverse side has often been parochial. Our science fiction renaissance man would have been incredulous at an evening of recorders, an evening of Fancies on the viol. There is a necessary nationalism but fortunately that time has now passed. A player can describe himself as a musician first, his chosen instruments follow.



The renaissance flute is not much used nowadays, in spite of the fact that, to judge from surviving inventories and descriptions of performances, it was obviously much played, especially in mixed ensembles involving plucked and bowed strings, throughout the 16th century. It seems to me that one important reason for its apparent neglect in the current revival of early music (compared with recorders, crumhorns, cornetti), is a superficial contradiction between the music associated with it, on the one hand, and the instruments themselves, on the other. This I want to try and resolve, by having another look at the main sources and some of the surviving instruments.

As Joscelyn Godwin's excellent introduction to the renaissance flute[1] gives the main sources of information about the instrument in chronological order, there is no point in listing them here. However, the evidence found in one of the main sources, Praetorius' *Syntagma Musicum* (1615-19) is so contradictory and confusing that it clearly cannot be taken too literally. In Volume II he gives three sizes of flute: *Bass* in G, *Tenor/Alto* in D, and *Cant* in A (for the purpose of this article these will be called bass, tenor and alto respectively). This in itself seems perfectly reasonable. The use of three sizes separated by two fifths is standard for all renaissance woodwind instruments (recorders, crumhorns, etc.), and I can fairly say this is the one thing we can be sure of: it is confirmed by Agricola, for instance. Incidentally, I have come across quite experienced musicians who are puzzled by this system, as if they expected the alto instrument to be pitched in the same key as the bass. In fact the ninth relationship between the outer parts is completely logical, and far from creating problems, actually makes the performance of most 16th-century music much easier. In standard renaissance partwriting the top part normally has the leading note at cadences, in other words it has more sharp notes than any other part. The bass, on the other hand, very often has more flattened notes than any other part. A typical mid-16th-century cadence will demonstrate this:

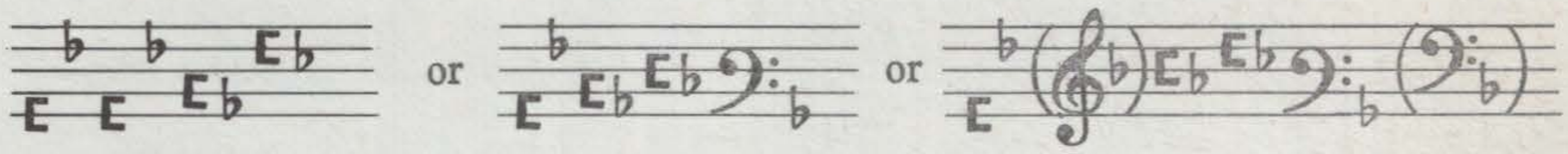


It is easy to see from this that the ninth-relationship between the alto and bass works very well, whether applied to flutes, recorders, crumhorns or whatever.

The double-fifth system is confirmed by surviving instruments, and is certainly clear enough. But beyond this Praetorius' information on flutes is confusing. For a start his illustrations of flutes and recorders seem to contradict the G-d-a labelling he gives. They are carefully drawn to size, with a scale (in Brunswick feet) alongside. Applying Bessaraboff's conversion scale[2] to these produced measurements that were surprisingly large (suggesting a very flat pitch), but what is particularly interesting is the fact that the bass flute (which Praetorius says is in G) is substantially longer than the basset recorder (in F). Obviously the length above the mouthhole is variable on a flute, but even allowing a reasonable margin for this (and Praetorius' head-joint does not seem excessively long), we are left with what seems more likely to be an illustration of a bass flute in F. Again

the tenor flute illustrated does seem to be too long for one in D as Praetorius suggests, and is probably one in C. By themselves, of course, these interpretations of Praetorius' drawings do not constitute hard evidence.

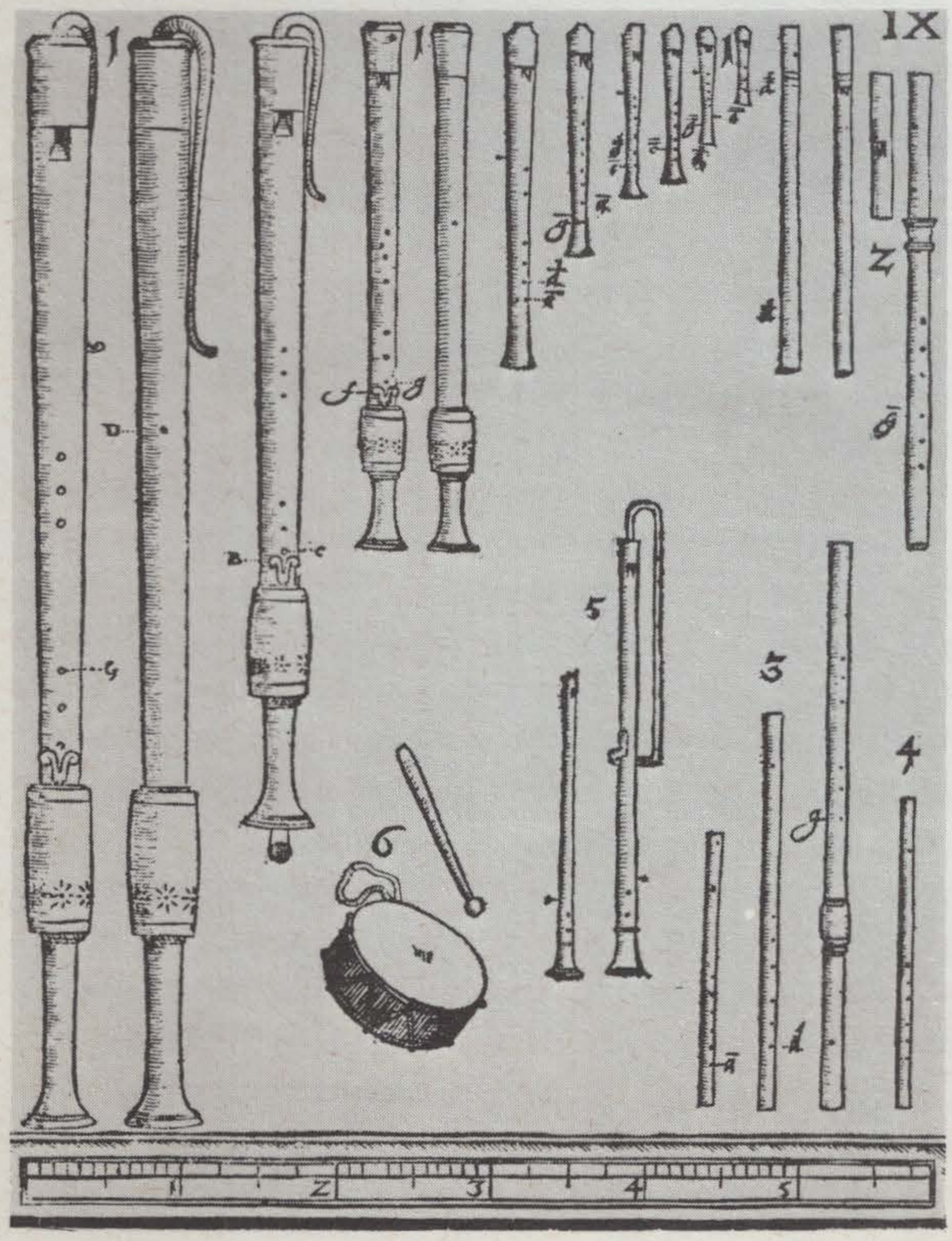
In Volume III of *Syntagma Musicum*[3] Praetorius gives some hints about the most suitable music for flutes that contradict his G-d-a tuning still further. He gives the following clefs as being most suitable:



(as in *Cantate* a 7 voc., Cl. Meruli) or (as in *Beati omnes*, Gabrieli) or

He indicates that pieces in these clefs will work with three transverse flutes and a dulcian or soft low shawm ('stillen Pombard') or sackbut. He mentions that flutes are sometimes used for pieces without a flat in the key-signature, but points out that this does not work in all modes, and that pieces in the hypoaeolian mode (A minor), for instance, need to be transposed down a tone. In fact he recommends pieces in the dorian, hypodorian and hypoaeolian modes as being especially suitable for flutes when transposed down a tone. This again immediately militates against the G-d-a tuning. It would put the frequent B flats in the top part on the A instrument's most problematic note (the fingering ●●● ●●ϕ);

Left: *Flutes in Praetorius'* Syntagma Musicum, *Vol. II*
Right: *Flautist on bench end in North Cadbury Church, Somerset*







Detail from the life of Sir Henry Unton, by an unknown painter, 1597. National Portrait Gallery

similarly the tenor part would be bound to involve E flats (the same fingering). However, if we assume flutes in F-c-g Praetorius' instructions make perfect sense: the reason why hypoaeolian pieces might be unsuitable at their written pitch is that they would be bound to involve G sharps in the top part, the impossible note of an alto in G—the same would apply to works in the dorian and hypodorian modes, as these would inevitably modulate to A. On F-c-g flutes the B flats and E flats that are so problematic on the G-d-a instruments are fingered ●●● ●○●, which in the second octave at least is a perfectly respectable note. In the lower octave the equivalent note is less good for two reasons. First, it is much weaker in tone anyway, like the note a semitone below it: in fact Praetorius points out that his third set of clefs is less suitable than the other two just because the tenor part (written in the tenor clef) goes too low on the tenor flute to make enough noise. Secondly, the cross-fingerings on most flutes are better in tune in the second octave: the difference between the natural pitch of an F sharp and F natural (thinking of the tenor as if in D, for the moment) is much less in the first octave than in the second. A further argument from Praetorius' instructions is that he says the alto flute does not go above g′′ (sounding an octave higher), or even f′′. On an A instrument this would be ridiculous, but again on a G instrument it makes perfect sense: the top a′′ is an awkward note involving some shading, tending to produce an unfocused sound which would be distinctly unsatisfactory for what would after all be the climax note of a musical phrase.

Praetorius is obviously thinking primarily in terms of church music in Volume III, which explains among other things why he recommends the use of a more substantial instrument for the bass part—a bass flute is

fine in a small room, but in a church it would be inaudible, especially if played anywhere near the bottom of its range. He quotes several pieces in which flutes could be used, one of which is Lassus' 8-part motet *Inconvertendo*.[4] For this work he suggests that Choir I could be performed by three flutes or three mute cornetts or three violins (or one violin, one cornett and one flute/recorder) with the lowest part sung and/or played on a sackbut. The top part of this piece (written in the treble clef, and with a range of f′ sharp to g′′) really is only playable on a G instrument, as the part involves B flats, E flats, C sharps, while the second part (mezzo-soprano clef, range b flat to b′ flat) will really only work on a tenor in C. The third part (alto clef, range g to a′) is more problematical, as it has both C sharps and E flats, though in range it is most suitable for a C tenor—it may be that musicians accepted, or devised means of getting round, a *few* problematical notes in a piece, provided that they did not occur too often. The three upper parts of Gabrieli's *Beati omnes*,[5] which he also gives as being suitable for flutes, work with the same combination of alto in G and two tenors in C. Lassus' 7-part *Laudate pueri* includes a 3-part choir for which Praetorius recommends 2 flutes (or 2 cornetts or 2 'discantgeigen') with the third part sung, with one voice (for the top part) and three trombones in Choir II. The two flute parts are both written in the soprano clef, with one flat, and again G altos seem the most likely choice. For Lassus' ten-part *Quo properas*[6] he suggests several different scorings, one of which has five *viole da braccia* in Choir I, while Choir II consists of one flute and four trombones. Again this flute part is written in the soprano clef, and a G alto would appear to be the most suitable instrument; anything lower would surely get absorbed by the trombones, however softly they might have been played.

The earliest surviving music for flutes is to be found in Attaingnant's two chanson collections of 1533[7] which mark off most of the pieces contained in them by the letter A to indicate the use of flutes and B (recorders); the majority of the pieces are marked for both in fact. We can safely assume that a consort of alto, two tenors and bass are intended, as the two inner parts share the same range, and all the recorder pieces work on the standard ATTB grouping. Although we cannot be quite sure of the criteria involved in assigning pieces to the two instruments, and must allow for the possibility that aesthetic, as well as purely practical, considerations may have played a part, the exclusive distinctions made here are obviously likely to provide some information about the use of the flute at this time. What is particularly interesting is that the 'B' pieces, i.e. those for recorder only, are all ones without a flat in the key-signature, something that again makes the G-d-a combination very unlikely: if the flute consort had been at that pitch these pieces would have been the *most* suitable ones. However, if we assume the F-c-g consort that seems to work for Praetorius' examples, this makes much more sense: *Allez souspirs* and *De noz deux cueurs*[8] both involve G sharps at cadences (if we assume standard *musica ficta* as confirmed by lute and keyboard intabulations of similar pieces), which of course are impractible on the G alto instrument. The other 'B' chansons, although not impossible on an F-c-g consort, are certainly uncomfortable to play on this combination (especially the bass part of *Troys jeunes bourgeoises*[9]), particularly from the point of view of good intonation; it does seem to make sense that these pieces were considered less suitable for flutes than those with flats (which practically all the 'A'



Left: *Young shepherd playing flute by D. van Santvoort (1610-80),* Museum Boymans, *Rotterdam*
Centre: *Ivory carving (1618-24) by the Munich court artist Christof Angermaier (detail),* Victoria and Albert Museum
Right: *Flautist by Niklaus Manuel Deutsch (1484-1530), c.1517,* Kupferstichkabinett der öffentlichen Kunstsammlung, *Basel*

and most of the 'AB' pieces have). A further complication, however, is the fact that an 'A' piece, *Parle qui veult*,[10] does not have a flat—not only this, but the top part has a G sharp that makes it unsuitable for F-c-g- flutes; the same applies to certain 'AB' pieces, *Amour me poingt, Hellas amour,* and *Amour me voyant.*[11] However, all of these pieces will work perfectly well on F-c-g flutes if we follow Praetorius' instructions and transpose down a tone, whereas two at least of the 'B' pieces, *De noz deux cueurs* and *Troys jeunes bourgeoises* would be most uncomfortable if played this way: a third one, *Allez souspirs*, would have an awkwardly low bass part if transposed.

Turning to the pieces for which flutes only are specified, we find almost all of them (except for *Parle qui veult*) quite unsuitable for G-d-a instruments, because of the B flats in the top part, and E flats in the tenor; again, they work beautifully on a consort of alto in G, two tenors in C and bass in F. This applies equally well to the 'AB' pieces, provided the downward transposition is applied to the three pieces mentioned above.

After all the complications of ranges, dubious notes and so on, it is quite refreshing to turn to the instruments. But here again we find that the G-d-a tuning generally accepted nowadays bears little relation to reality. The German instrument maker and restorer Rainer Weber has recently restored the wind instruments of the Academia Filarmonica in Verona, a collection that includes the largest surviving group of Renaissance flutes. In a study to be published in the near future he has shown that the five Italian tenor flutes[12] in the collection must be regarded as being in C, and the four basses[13] in F (that is six fingers giving c′ and f respectively), given a pitch of about a = 450, which corresponds closely to that of recorders with the same mark, and indeed with many other surviving Italian recorders. The collection also contains two flutes by the French maker Claude Rafi of Lyons (1515-53), which also seem to be in C and F, but at a much lower pitch of about a = 410: given the fact that pitch in France was generally about a tone below that in Italy this makes perfect sense. Weber's findings are confirmed by some other surviving instruments:

(1) A bass flute, thought to be Italian, until recently the property of Eric Halfpenny,[14] which though a little higher than the F basses in Verona would still be below modern pitch if regarded as a G instrument.
(2) An Italian tenor flute in Brussels (no. 1064): again a C instrument, given a pitch of a = 450-60.
(3) Another tenor by Claude Rafi (in Brussels), which again works out as a C flute, given a low French pitch of about a = 410.

An exception to this basic F and C tuning is a tenor flute in Vienna (copied by Mahillon)[15] which would seem to be in D. But I hope to show that there are logical reasons for using a D tenor in certain mixed ensembles.

The question then, is why Praetorius, usually so careful in his illustrations, clearly labels his flute consort as G-d-a instruments? It is possible



Detail from 'A group of musicians' by Ambrosius Benson (d. 1550)



'Symphonie du tympanum, du luth, et da la flûte d'Allemagne', Cabinet des Estampes,
Bibliothèque Nationale, *Paris*

that flutes were transposing instruments, and that players simply found it convenient to think of their instruments as being in G-d-a. Praetorius mentions that pieces in certain modes (those without flats) have to be transposed down a tone to fit on flutes: on F-c-g flutes this would involve fingerings basically the same as those of the recorder consort—the tenor player would see an A and put down two fingers. On the other hand, playing a piece as written would be just the same in terms of fingering as transposing up a tone on the recorder, and Praetorius points out that certain pieces in flat keys are unsuitable for recorder as they stand. It seems fairly likely that the majority of musicians who played the flute could also manage the recorder. Musicians may have found it easier if they were used to other wind instruments such as cornetts and crumhorns, etc., to think of a tenor as being in D, and to transpose by interval. Renaissance musicians can hardly have had any difficulty in transposition given (a) the frequent use of eight or nine different clefs (once you can read three, transposition up or down a tone is a purely mechanical matter), (b) the emphasis on singing and on teaching melodic intervals in musical pedagogy of the time, and (c) the predictable behaviour of most renaissance part-writing.

So the evidence seems to point to a standard 16th-century consort of alto in G, two tenors in C and a bass in F, with possible local variations. Having established this, what is really interesting about both the pieces mentioned by Praetorius and the 1533 chansons is the fairly high *tessitura* involved, especially in the top part. The majority of the Attaingnant pieces for flutes only have top parts that go up to f′′ (in one piece, to g′′) and only occasionally go below f′: most of the time they move in the range f′-d′′. The tenor parts typically move between g and f′ most of the time, as do the contra-tenors. The bass parts only rarely go below B flat. In other words, the bottom few notes of each instrument are hardly ever used, and the *tessitura* centres around the most resonant and vocal part of the compass. This is confirmed by the flute parts suggested by Praetorius, who even goes so far as to suggest that tenor parts written in the tenor clef (which means in practice parts that go below about f) should not be played on the flute ('denn der tenor [in the tenor clef] kombt in der tieffe in den Querflötten gar zu still') and should be given to the sackbut or 'tenorgeig' instead. In practice, this all makes perfectly good sense: the original flutes I have played gave their high notes quite effortlessly without getting too loud or shrill—the Rafi tenor in Brussels in particular proved remarkably even in tone and volume throughout the basic two octaves, and even went several notes higher without much difficulty. Likewise the ex-Halfpenny bass flute gave two beautiful octaves without getting coarse at the top.

Unfortunately there are relatively few modern reproductions about which the same can be said. There seem to be three main factors here:

(1) The bores in the reproductions tend to be on the large side: those of the surviving Italian tenors range from 17.5 to 18mm, with the low-pitch Rafi tenor fractionally larger. The basses tend to range from 24.5 to 25mm.

(2) The mouth hole is too large. On the original tenors this tends to be between 8 and 8.8mm. This is very important in producing the right kind of sound—I suspect that it is the single most crucial factor. Modern makers seem reluctant to copy the small mouth-hole for fear of producing

a puny sound. However, in a good instrument this is not a problem: the Brussels Rafi has a mouth-hole that is slightly smaller than average (smaller than the Italian tenors in Verona, for instance), but still produces a wonderfully rich and full sound that is not at all thin. The mouth-hole gives a clear, strongly focused tone that contrasts quite strikingly with reproductions with a large hole, which tend to be flabby in the first octave and coarse in the second (not to mention non-existent in the third). (3) Both the mouth-hole and finger holes tend to be insufficiently undercut in the reproductions: on all the old ones I have seen the undercutting is fairly pronounced. This must have something to do with the ease with which the old ones speak.

Having exactly the right sound is critical when using the renaissance flute, especially in a mixed ensemble, and it is quite understandable that many modern performers of music such as the Morley Consort Lessons tend to have the flute playing at the written pitch rather than sounding an octave higher. In fact all the evidence seems to be against using the flute at pitch. Praetorius points out that when the flute (or recorder) is used for doubling a tenor part at the octave many musicians actually think they are hearing the written pitch. Again, if a bass flute is used in the broken consort the bottom notes (which Praetorius says should be avoided) crop up all the time. The clefs seem to be an important indicator too: surely it would not have occurred to a 16th-century musician to use a bass instrument (even a flute) for a part written in the mezzo-soprano or tenor clefs? Finally, several of the Morley pieces go below the range of a bass flute (no. 25, for instance, exists in a more elaborate manuscript arrangement[16] that takes the flute down to d), and they frequently make use of G sharps and F sharps that would be impossible on a bass flute, whether in G or F. Having said this, I must admit that the choice of instrument is still a little problematical, as there is no one instrument that could be used



Flautist and lutenist by an unknown master (1560-70). Germanisches Nationalmuseum, Nuremburg

for all pieces. A provisional solution might be that two instruments were used, a tenor in C for the pieces with B flats, and one in D for the other pieces (which tend to involve C sharps that are impracticable on the C instrument). It seems to me that there must have been some option open to the flautist other than transposing pieces in sharp keys down a tone as Praetorius suggests—he could not very well expect the five other members of the broken consort, three of whom were reading off tablature, to do the transposition as easily as a wind-player could do it. It is possible that the D-flute in Vienna might have been made for playing pieces without flats in mixed ensembles.

Leighton's *Tears or Lamentations of a Sorrowful Soul* (1614) use a broken consort similar to that in the Morley collection to accompany a vocal group. The flute doubles the *altus* throughout, a part that is written mainly in the mezzo-soprano and alto clefs (occasionally the soprano) as in the Morley pieces. The D and C tenor solution suggested above will work for these pieces also, with the possible exception of no. 10, 'Thou God of Might', which is written in the soprano clef and has a range of d′-e′′ flat: this part seems to be suitable only for a G instrument. One thing seems clear, however, from Leighton's use of the flute: if a voice part is to be doubled on the instrument, it must surely be at the octave, as doubling at pitch would be a waste of time and flautist, as well as going against the whole tradition of the use of flutes for doubling tenor (or alto) parts as reflected in Praetorius.

The lessons that seem to emerge from these arguments are:

(1) Serious modern makers should consider the possibility of making flutes in F and C, not necessarily to the exclusion of G and D ones. With a tenor in C it is possible to play most 16th-century parts without transposition. Also the extra length does seem to have an effect on the tone, producing a somewhat mellower instrument that blends with most things, but especially with the voice.

(2) To get the right balance with other instruments, the exact size and shape of the mouth-hole, as well as the diameter of the bore, should be copied, otherwise the octave-difference is likely to be too disturbing. It can be done. I have a tenor in C by von Huene with a small mouth-hole that can play softly enough without loss of clarity to use with the lute and voice (playing tenor parts an octave higher, which is probably what the flautist in the famous *Jouyssance vous donneray* picture is doing).

(3) Having obtained a workable instrument, the performer should use the best part of its range, avoiding the low notes as much as possible. The second octave of the instrument is more flexible in terms of dynamics and tone-colour than the extremes of its compass, and so is generally more useful when performing with other instruments.

There may be problems in using proper renaissance flutes (i.e. faithful reproductions) with modern lutes, viols, etc., that bear almost as little relation to their renaissance counterparts as say a Moeck 'Renaissance flute' does to the Brussels Rafi. In the July 1974 issue of this journal Michael Morrow showed that the way viols are used nowadays is far removed from the practice of the 16th century. It may be (it probably is) that our whole concept of renaissance musical sound is quite distorted: there is a lot to suggest that many instruments of the time were brighter and clearer (not necessarily louder) in sound than the reproductions with which we make do.

Footnotes

[1] *The Consort*, 1972, p. 71.
[2] *Ancient Musical Instruments . . . in Museum of Fine Arts, Boston* (Harvard, 1941).
[3] p. 156.
[4] *Sämtliche Werke*, ed. F. X. Haberl and A. Sandberger, Vol. XXI, p. 6.
[5] Complete Works, ed. D. Arnold, Vol. I, p. 146.
[6] *Sämtliche Werke*, Vol. XXI, p. 112.
[7] Pierre Attaingnant, *Chansons musicales a quatre parties, desquelles les plus convenables a la fleust dallemant* (1533), and *Vingt et sept chansons musicales* (1533). See Howard Mayer Brown, *Instrumental Music Printed before 1600*, p. 43ff for list of contents.
[8] Both published in Brown, *Chansons for Recorders* (American Recorder Society Editions, no. 52).
[9] Brown, *Chansons.*
[10] Published in the musical supplement appearing with this journal.
[11] All three ed. B. Thomas, *Fourteen Chansons* (London Pro Musica Edition, PC2).
[12] Nos. 13282-86.
[13] Nos. 13276-7, 13279-80.
[14] See *Galpin Society Journal*, XIII (1960), p. 38ff.
[15] Brussels collection, no. 1071.
[16] Found in the East Riding Record Office.

I am particularly grateful to Rainer Weber for letting me have his detailed information about the Verona instruments.

Renaissance and baroque recorders

Choosing an instrument

CHRISTOPHER BALL



In this article I hope to offer practical advice to those about to buy one or more new recorders. I should stress at the outset that recorders of the same make and from the same wood can differ as much as chalk from cheese, particularly in their sound. Prices also vary and it is not always the most expensive instruments which are the best, although this is usually so.

It is quite difficult to find a recorder with really good relative intonation (an instrument which sounds in tune with itself when played with evenly graded breath pressure from bottom to top). As the lowest notes of a recorder are weak, it is wise to choose an instrument which will not sound sharp in pitch when blown with a reasonably full breath pressure in this register. It is also necessary for the instrument to be voiced so that the low notes will not squeak or overblow the octave when attempting to produce this full-bodied sound.

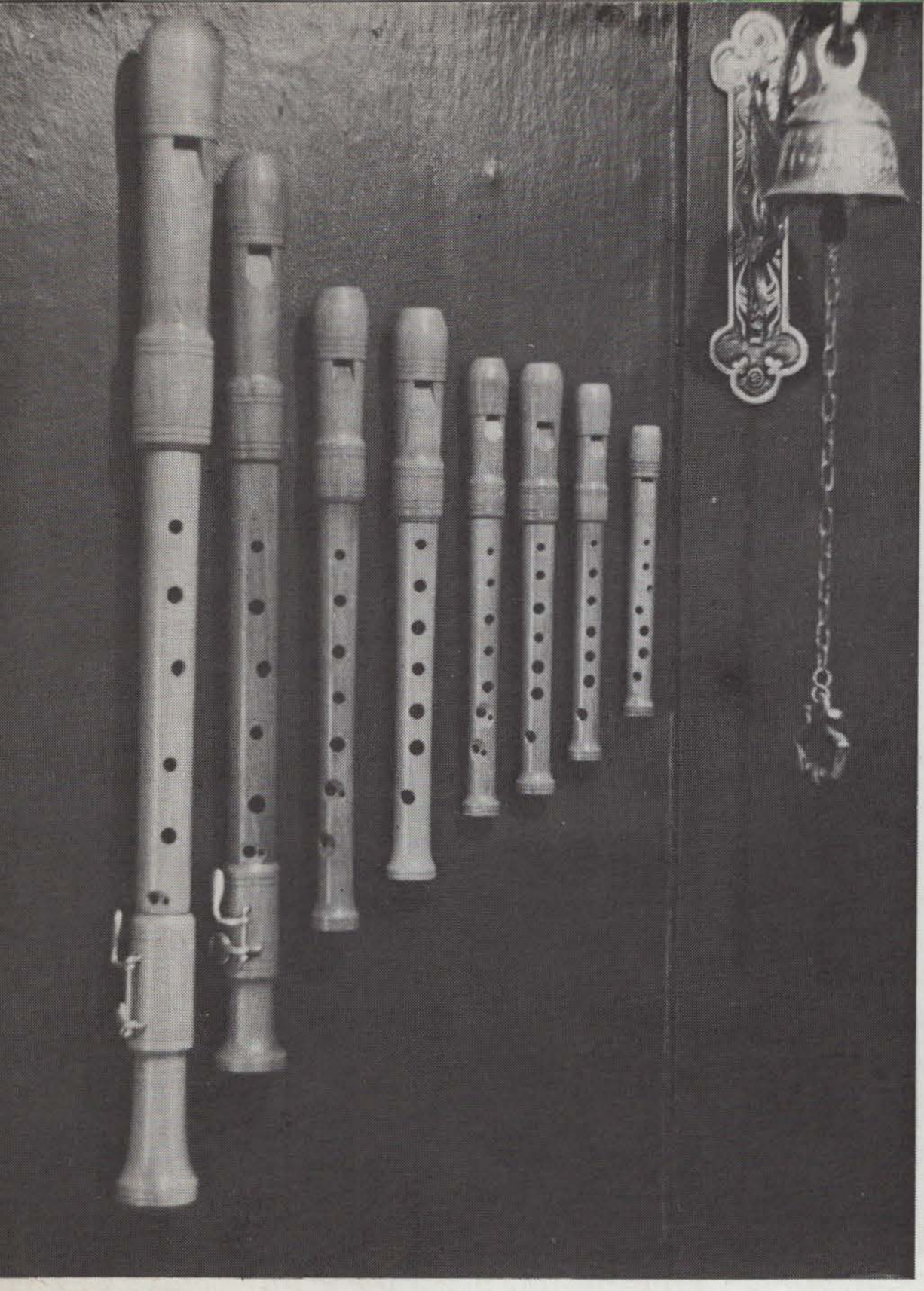
Various makers seem to approach the problem of absolute pitch (as opposed to relative pitch) in different ways. Some design their recorders to play concert A in tune from the moment it is picked up, cold, in the shop. When tested against a tuning fork, they agree in pitch immediately and this is reassuring to many a prospective buyer. Personally, I much prefer a recorder to sound an A which is flat in pitch when first blown. In ten minutes time, when the recorder is warmed up, the pitch will have risen and concert A will be produced correctly, whereas those which started out at A = 440 will soon become too sharp. Those who want to play with a keyboard will be frustrated by sharp recorders, unless the keyboard is specially tuned to a slightly sharp A of about 444 or 445.

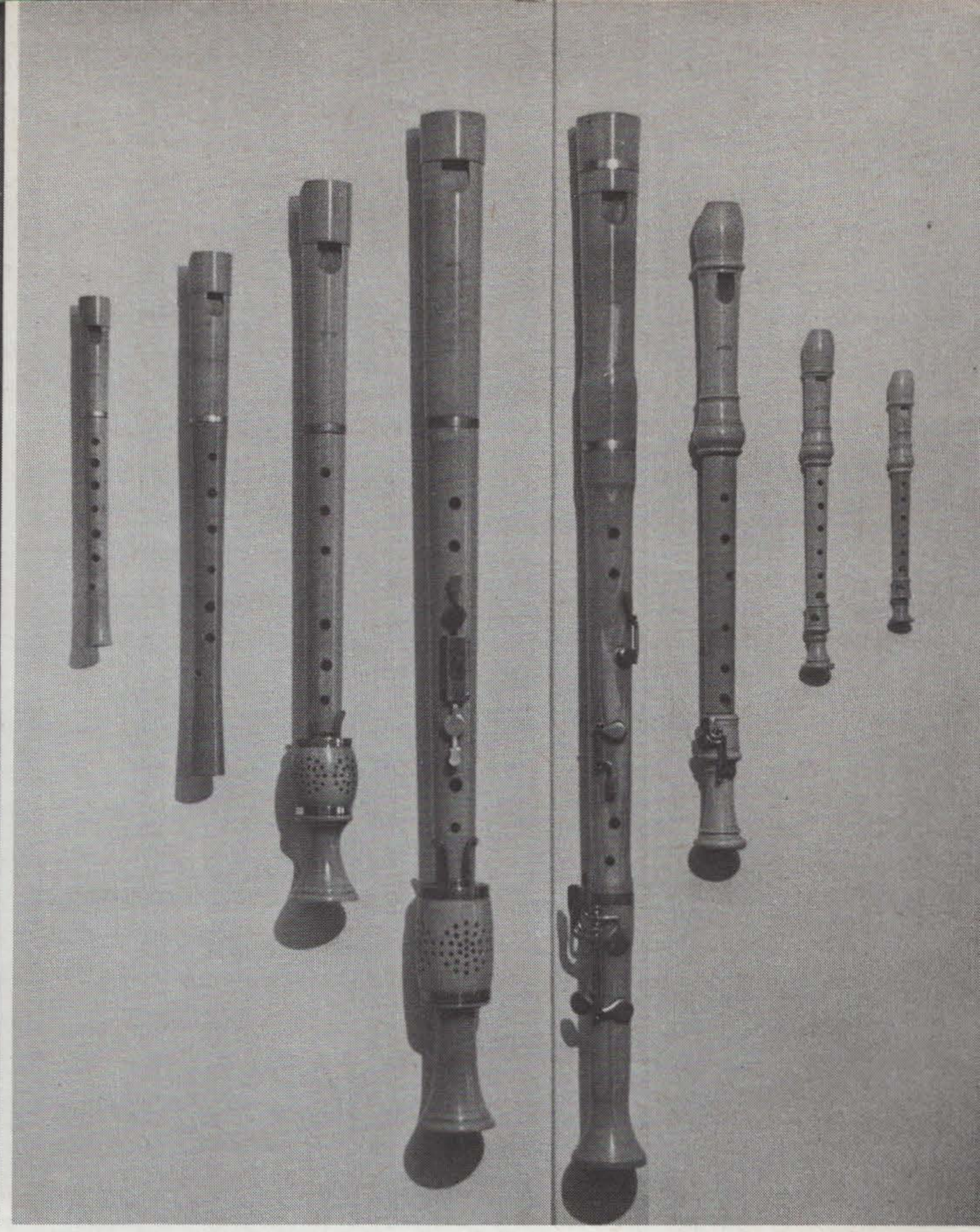
Recorders made by *Moeck* (including the well-known *Rottenburgh* model) are usually flat when first blown. They also tend to be voiced to allow for firm breath pressure without overblowing the octave too easily. Many amateur recorder players simply blow too gently and fail to get the best sound out of their instruments because of this. Even if some recorder players never play to an audience, it is always a good idea, when practising, to imagine that you are playing to an ardent admirer who wants to hear every note and is sitting in the back row of an average-sized concert hall. The recorder player who constantly sounds as if he is playing to himself will probably remain doing so and never arouse even the interest of the cat!

I have played many makes of recorder and the chief lesson to be learnt is the point made earlier on—that from twenty treble recorders made of the same wood by the same maker, no two will sound exactly alike. If you multiply the problems of choosing an instrument by sampling recorders made from different types of wood and by different makers, you are likely to end up in a quandary, perhaps even unable to come to any clear decision.

Some factors will help you to make a short list of the best instruments. The type of sound produced is one of the most basic requirements. Some will prefer a full mellow sweet tone and others a reedy tone with an edge to it. There is no right or wrong sound. Variations in tone quality simply exist and you must decide which you prefer.

On the other hand, there is no argument about intonation. An instrument is either in tune or not. It is less a matter of whether the A agrees with a tuning fork as whether the recorder is in tune with *itself*, regardless of the exact pitch of concert A. It will be of little importance whether a consort of recorders is slightly sharp, slightly flat or on A = 440. Good *relative* intonation is more important than being in tune to concert





Left
Renaissance recorders by Hopf. Left to right *Tenor in C, treble in E, descant in B flat, descant in C, Sopranino in E, Sopranino in F, Sopranino in G, garklein flötlein in C (from the author's collection)* Photographs by Christopher Ball
Right
Renaissance and baroque recorders by Moeck. Left to right *Renaissance descant, treble, tenor and bass. Baroque bass, tenor, descant and sopranino (from the author's collection)*

A. You need a good ear to know whether an instrument is in tune. If you are unsure, try to get an instrument tested by the most proficient recorder player you know. A recorder with a ravishing tone which is out of tune is virtually useless. No recorder is perfectly in tune, but it should be as nearly so as possible.

If you want to play on your own, or with the same keyboard instrument, your choice of maker may be unlimited. A solo recorder is satisfactory at any pitch and a keyboard can be specially tuned to match. If, on the other hand, the instrument you are most attracted to happens to be slightly sharp for a recorder consort, it would be best if all the instruments match and are good examples of the same manufacturer. In the descriptions which follow I have not mentioned the German-made Roessler recorders as these are dealt with by K. J. Sayers in a separate article in this issue.

Renaissance recorders

If you play renaissance music, you should opt for wide-bore renaissance recorders. Descant, treble, tenor and bass recorders of this type are made by *Moeck*. They have a powerful, rich tone and produce an authentic 'chiff' when tongued, rather like the sound of an organ pipe. A consort of matching instruments is pleasing to the ear.

Willy Hopf also produces sets of wide-bore recorders. These are less expensive than Moeck. Their tenor and bass models lack the traditional fontanelle (the wooden 'pepper-pot' protection for the bottom key). In this respect I find them less attractive to look at than the Moeck renais-

sance recorders, but they cost less. Some of the best Hopf wide-bore recorders have a beautifully smooth gemshorn-like tone with a comprehensive range of pitches, as indeed there was in the Renaissance. In addition to the usual sopranino, treble and bass in F and descant and tenor in C, Hopf make the following instruments:

Garklein flötlein in C (an octave higher than descant)
Sopraninos in A, G, E, E♭ and D
Descants in B♭ and A
Trebles in G, E, E♭ and D
Tenors in B♭ and A

You might possibly find a second-hand *Bärenreiter* wide-bore recorder (actually made by *Mollenhauer*). They were rather clumsy-looking instruments with a sensational sound. Unfortunately they have not been available for ten years or more. I have continually pestered Bärenreiters to make them again and it seemed at one time that production was actually going to start. But as time goes on and no instruments appear on the market, I tend to give up hope. If everyone reading this article, who wants wide-bore recorders, deluges The Early Music Shop with orders, it might stimulate Bärenreiters into action instead of promises . . .

Fredrich von Huene of Boston is a most distinguished maker of renaissance and baroque recorders but his waiting list is hard to endure (at least four years!). His prices are much higher than any of the previously mentioned makers and beyond the purse and patience of all but the most devoted amateur and professional players.

In this country, wide-bore recorders are made by *John Cousen* of Huddersfield (obtainable from The Early Music Shop). Unfortunately production has almost come to a standstill during most of the summer months, due to Mr Cousen's illness. I have therefore been unable to sample any of his recorders. His own description may however be of interest: 'The wide-bore recorders give a full rich sound favouring the lower register. A fair amount of chiff is present. The windway is curved in section and very narrow, giving a considerable resistance to the breath. Fingering closely follows Ganassi. All sizes are made in one piece, the basset and larger sizes having one brass key and a fontanelle with brass rings.'

Those who do not want to restrict themselves to renaissance music and who cannot afford to own both types of recorders must equip themselves with the narrow-bore baroque instrument, that most generally available in the shops. These produce a smaller tone than renaissance recorders but have a bigger range—over two octaves as opposed to an octave and a sixth. You can play renaissance, baroque and modern music on a narrow-bore instrument, but you can play *only* renaissance music on a wide-bore recorder. It is not *authentic* to play renaissance music on a narrow-bore instrument, but there is nothing to stop you from doing so. The reverse, however, is not true. You simply cannot play baroque or modern music on a wide-bore instrument because in all probability the range of notes will be too great. If you can afford it, buy both types.

Fingering

There are slight differences of fingering on wide- and narrow-bore recorders, but these are soon remembered. On a recorder in C, for instance, the note C♯ would be fingered, closing the thumb-hole only on a wide-bore recorder, instead of having the thumb-hole open and

closing the first two fingers on a narrow-bore recorder. The notes G♯ and B♭ in the first octave sometimes require slightly modified fingering but not always. In the second octave, top A is fingered on a baroque recorder by half-holing the thumb and closing the first two holes. The same note on a renaissance recorder sometimes requires the above fingering plus all (or some) fingers of the right hand. Different makes of recorder can use different fingerings. It is not possible to be dogmatic about correct fingerings on renaissance recorders.

Baroque recorders

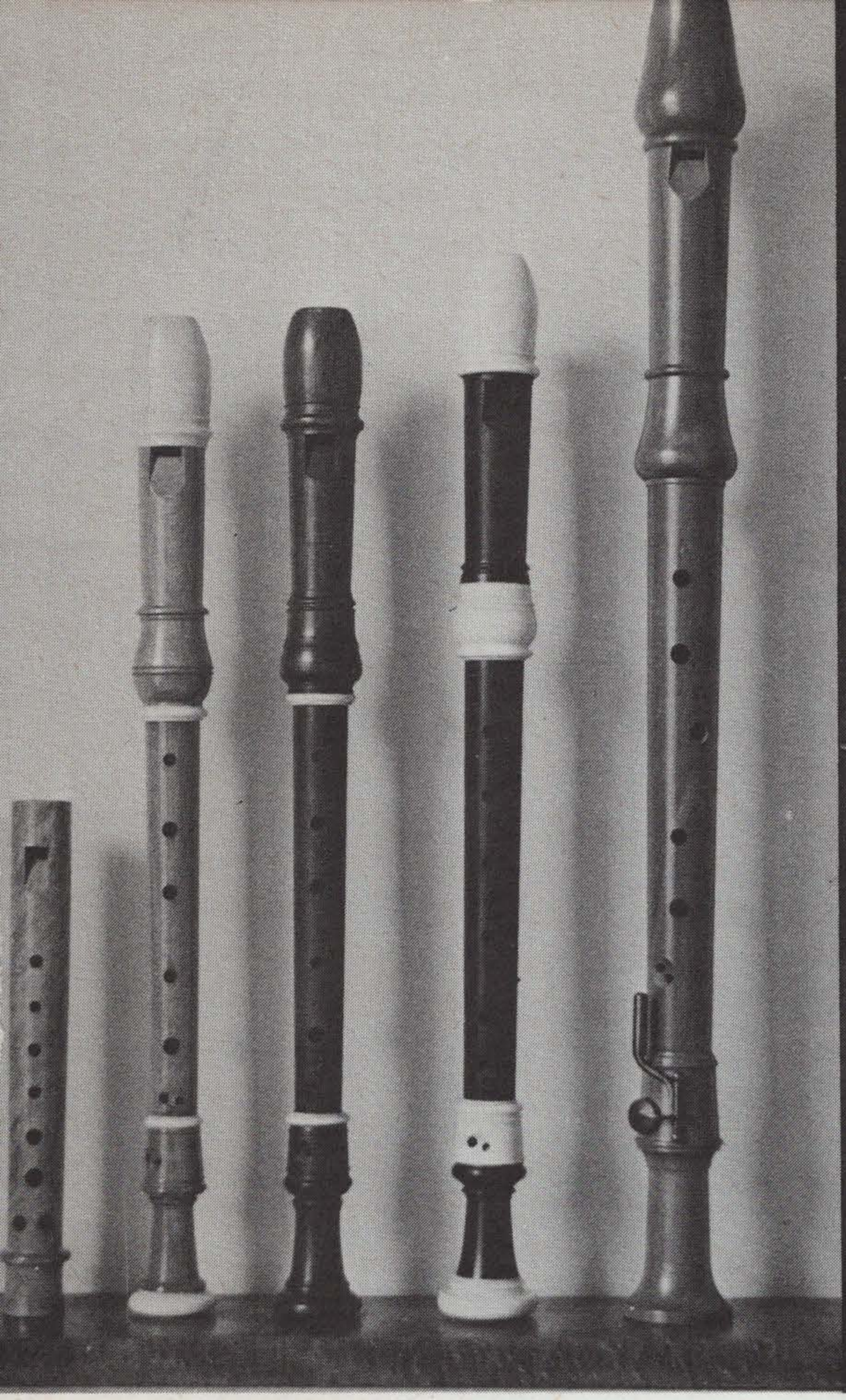
At this point, you may be saying 'It's all very well, but how can I find a shop with the necessary range of instruments?' I don't honestly think you *can* find such a shop, but I will try to provide sufficient guidelines to help you find the recorder which will suit you best. With baroque recorders the choice is considerably greater.

Dolmetsch hand-made wooden recorders are exceptionally strong in the low register. They are the most powerful I have played and are therefore more suited to solo sonatas and concertos than to consort music. In a trio sonata for recorder, oboe and continuo, for instance, a Dolmetsch recorder would probably hold its own with the oboe more successfully than any other make. The windway is large and uses up quite a lot of breath, so be warned. You will not play a Dolmetsch concert recorder well if your breath control leaves something to be desired. The waiting list is approximately eighteen months.

Coolsma recorders have different characteristics. Their very refined tone is not as loud as the Dolmetsch, and the windway is much narrower, nearer to that on original 18th-century instruments. This means your breath lasts much longer and the pitch of each note will be more stable with changes in breath pressure. The bottom notes are rather weak but the top notes are clear and accurate. They have an individual sound—unmistakably that of recorders and not flute-like in tone. The best Coolsma instruments are very fine and Frans Brueggen has made a number of recordings with them. The waiting list is at present quoted as three years.

Rottenburgh recorders made by the German firm, *Moeck*, are specially designed by Friedrich von Huene after an original baroque recorder by Jean-Hyacinth Rottenburgh. They are less expensive than Dolmetsch and Coolsma instruments but the standard is high. Intonation is good and they are handsome to look at. Tone varies according to the various types of wood used. The least expensive models are made from tuju and maple. This has a soft sweet sound. Plum is very light to hold and also has a small but sweet sound subtly different from maple. Palisander (one of the rose woods) is harder and produces a heavier, bolder sound. It is less sweet than maple and plum and is more expensive, but its powerful tone can offer more chances to play expressively than the lighter weight woods. The most expensive Rottenburgh recorders are made from black grenadilla. The tone is more refined than palisander, though not quite as powerful. It is impossible to describe in words the differences in sound these recorders produce. I merely hope you will have the opportunity to sample them yourselves. There is no waiting list for Rottenburgh recorders. They can be obtained from Musica Rara and Alfred Kalmus (Universal Edition) in London and from The Early Music Shop in Bradford. Incidentally, Musica Rara and The Early Music Shop probably have the best selection of recorders in this country.

I do not like the look of *Heinrich* recorders. They are too glossy and





Left: *Copy of Virdung recorder by Horace Fitzpatrick, Dolmetsch treble (satinwood and ivory), Rottenburg treble by Moeck (palisander and ivory), copy of Bressan treble by Coolsma, sounding at old pitch, Kung tenor (from the author's collection)*
Right: *Instruments by John Cousen, including renaissance recorders*

the thinly-coated varnish tends to become easily chipped and worn away in places. However, looks are not everything and one of the finest trebles I've played is a Heinrich which cost only about £15. The best Heinrich trebles have exceptionally full sweet tone and are capable of producing very expressive sounds. The windways never seem to block up even when new or in cold weather, and relative intonation is often as good as the most expensive recorders. Unfortunately the trebles (I have not much experience of others in the range) are sharper than A = 440. When warm, they are about 444. However, if you find a really good Heinrich (and like all makes of recorder they can vary quite considerably) they are about the best value on the market. Remember that your keyboard instrument needs to be very slightly sharp.

One final point in favour of Heinrich trebles is that their full-bodied tone will not be so easily swamped by harpsichord and gamba or cello. It is a disappointing fact that some recorders which sound pleasant when played solo, do not sound half as well in combination with continuo instruments. Sometimes the good characteristics seem to get swallowed up by the other instruments and the faults remain clearly heard! For instance, a recorder may have a clear unbreathy sound with a slight edge to it when played by itself, which brings it nicely into focus. In combination, it little matters that the tone is without breathiness, because the other instruments would hide this anyway. On the other hand, a gamba and keyboard can soak up the sound of a reedy recorder and leave it sounding too thin. If a Heinrich recorder has a fault it is likely to be very slightly breathy. This will be hidden by the other instruments in a sonata but the

full round tone will not be spoilt. If an instrument's fault is disguised in performance and its virtue emphasised, this is obviously greatly in its favour. Heinrich trebles are voiced so that they rarely produce a squeak even if a tongued semiquaver passage is attacked with more enthusiasm than wisdom.

Küng recorders seem to vary more in quality than any of the other makes so far discussed. They are not terribly expensive; a good one is certainly a good buy. I recently bought a Küng tenor with an exceptionally pleasing and individual tone for only £21, considerably less than the price of most good quality trebles. I have tried a number of their trebles with much more common-place tone coupled with difficult intonation problems. On the other hand, a pupil of mine at this year's summer school in Southend played a Handel sonata with perfect intonation on a Küng treble. This instrument was as well in tune as you are ever likely to find. The motto, obviously, is to choose with care.

Fehr recorders are expensive and of high quality. They are used by the distinguished recorder player, Hans-Martin Linde. I particularly like their descants which have very pure sweet top notes. The sopraninos have good intonation (difficult to achieve in tiny instruments). Prices vary according to the type of wood used, such as pear, African nutwood, boxwood, Brazilian rosewood, palisander and grenadilla—no mean choice. Fehr recorders can be obtained in this country from Musica Rara.

Friedrich von Huene, in addition to making standard baroque-type recorders, makes specific copies of a Denner treble (*c.*1720), both in boxwood and ivory. I have one on order but have never yet had the chance to play one. Frans Brueggen has recorded the Sonata in D minor by Anne Danican-Philidor using von Huene's copy of the Denner and a gorgeous sound it makes. He also makes a copy of a Denner ivory sopranino and a Terton descant fitted with ornate silver rings. Recorders by von Huene are of the very highest standard—and of the highest price.

Mollenhauer recorders come in various price ranges and types of wood, with or without ivory rings. They are voiced to sound mellow and sweet and represent good value for money. Matched pairs of descant and treble can be obtained in a special case from The Early Music Shop. I find the tone of their sopraninos the best of any make. They are neither piercingly shrill on the one hand nor weak and insipid on the other. They cost only a few pounds. Try several if you can. Intonation can be tricky to handle on some.

Richard Palm is a young recorder maker from the von Huene workshop, now branching out on his own. His standard of craftsmanship will presumably be high and, judging from correspondence, he is painstaking and knowledgeable. He is now taking orders for copies of the Oberlender treble recorder in the Leipzig Museum. This is at old pitch (i.e. slightly more than a semitone lower than modern pitch). At the moment his waiting list is months, not years. He hopes to keep the price under $300 at first.

Testing intonation

When testing instruments for intonation, there are certain notes which tend to be problematic. For example, the fourth note from the bottom (F on a C instrument; B♭ on an F instrument) is sometimes sharp and its octave flat. The note a semitone higher (F♯ on a C instrument; B♮ on an F instrument) is frequently sharp and its octave too sharp. Top B♭ on a C

instrument (or E♭ on an F instrument) can be too sharp and may require an additional half hole covered to bring it down to correct pitch. If this is necessary, it can increase the technical difficulties of some passages too much for comfort. It is important to test octaves on recorders to see if they agree. What must be avoided like the plague is an instrument which plays, for example, a flat A in the bottom octave and a sharp A in the top. Nothing can be done to correct this. Nor can its reverse problem be solved, i.e. a sharp A in the bottom octave and a flat A in the high octave. 'Opposites' cannot be cured, but if faulty intonation is 'similar', i.e. a note is flat in *both* octaves or sharp in *both* octaves (and in other ways it is an admirable instrument which you would like to buy) then a cure can usually be found for the sick note.

How to correct intonation

A note which is too sharp can be flattened by making the nearest open hole smaller. Try partly covering the nearest open hole with the appropriate finger until the correct pitch is reached. Now try the octave to see if this is also in tune. If so, you know that it is safe to buy this instrument and deal with this one problem when you get the instrument home. It would also be necessary to try nearby notes with the hole partly covered in the same way, to see if their intonation is still good, before buying the instrument. Assuming all is well, once you get the instrument home, look carefully to see how much the hole needs to be covered by your finger to bring it down to correct pitch. Then use sellotape to cover the hole to the same degree. Now play the recorder for ten minutes or so, testing the effectiveness of the sellotape. If the note has grown too flat, uncover the hole slightly. If it is too sharp, cover it more. When you have got it just right, you can remove the sellotape and fill in the hole with an equal amount of invisible glue, such as Clear Bostik. If you want to remove it for any reason, it can be picked out with a needle and will not harm the wood.

A note which is flat in both octaves needs the reverse treatment. The nearest open hole needs to be enlarged with a round file. This needs great care because if you go too far you will have to go back on your tracks and fill it again with Clear Bostik!

It is easier to flatten a note than to sharpen it. If you are dubious about making such radical changes to a recorder, you might start by experimenting on an old cheap wooden descant. Expensive instruments should not require this sort of treatment but even the best recorders sometimes benefit from a tiny addition of glue in one of the holes. This is because we all blow differently and vent the thumbhole to different degrees because of the various sizes and shapes of thumb. A tiny difference in the venting of the thumbhole can make a noticeable difference to the pitch of notes in the second octave. A fine maker does his best to produce an instrument to suit 'average man'. Sometimes we have to help him a little to suit the individual.

Postscript

Horace Fitzpatrick has begun work on copies of the Virdung recorders. I have in my possession a recorder in F (see photograph). It is necessary to blow them almost as hard as crumhorns! They produce a very loud penetrating tone with a very marked 'chiff'. I look forward to sampling the larger recorders when they become available.

Instrument prices

In conclusion I shall quote the approximate prices of various instruments mentioned in this article. There have been substantial increases in some makes of recorder since the list published in *Early Music* (July 1973).

Renaissance recorders (wide-bore)

MOECK

Descant £14.90, treble £25.02, tenor £68.97, bass £132.66.

HOPF

Garklein Flötlein £10.73, sopranino in A, G, E or D £10.73, descant in C, B♭ or A £10.73, treble in F, G, E, E♭ or D £17.36, tenor in C, D, B♭ or A £37.26, bass in F £56.46.

VON HUENE

Sopranino £44, descant £44, treble £68, tenor £108, bass in F £240, bass in C £480, basset £200.

JOHN COUSEN

	Maple/Sycamore	Pear	Rosewood/Satinwood	Boxwood
Sopranino	—	£18.20	£20	£23
Descant	—	£22.50	£25	£28
Treble in F or G	—	£30.00	£37	£40
Tenor in C	£52	£60.00	— £70	£80
Basset in F	£87	£97.00	— £92	—
Quart Bass in C	£175	—	— —	—
Great Bass in F	£300	—	— —	—

BÄRENREITER

Nothing available at the moment. It is hoped that production will eventually begin and The Early Music Shop already has them on order. Every additional name on the list might help get things moving.

Baroque recorders (narrow-bore)

DOLMETSCH

Sopranino	£33.00	Treble	£50.60
with ivory mouthpiece	£47.30	with ivory mouthpiece	£77.00
with ivory mouthpiece and rings	£49.50	with ivory mouthpiece and rings	£82.50
		Tenor	£52.80
		with ivory mouthpiece	£82.50
Descant	£37.40	with ivory mouthpiece and rings	£94.60
with ivory mouthpiece	£53.90	Bass	£104.50
with ivory mouthpiece and rings	£62.70	Great Bass in C	£165.00

COOLSMA

Prices on application, Hans Coolsma, Nederlands Blokfluitcentrum, Oude Gracht, 305, Utrecht, Holland.

ROTTENBURGH (Moeck)

	Tuju	Maple	Plum	Rosewood	Grenadilla
Sopranino	£9.07	£14.30	—	£22.71	£27.17
Descant	£5.94	£13.91	£20.90	£27.83	£34.70
Treble	£16.60	£25.02	£37.56	£50.21	£62.67
Tenor	£31.96	£44.66	—	£64.35	—
Bass	£71.72	£95.64	—	£72.21	—
Great Bass	£165.55	—	—	—	—

HEINRICH

Meister Range: Sopranino £6.95, descant £7.88, treble £17.32, tenor £21.86, bass £61.26. Royal baroque range: Sopranino £4.80, descant £5.69, treble £14.98, tenor £17.83, bass £38.13.

KÜNG

	Standard	Masterpiece	Masterpiece plus ivory fittings
Sopranino	—	£14.00	—
Descant	£10.58	£13.11	£29.44
Treble	£21.00	£31.05	£50.94
Tenor	£31.05	£44.85	£55.43
Bass	£49.00	£60.95	£79.00

(The bass is not available with ivory mouthpiece—only thumbhole and rings.)

FEHR

	Model II
Sopranino	Pear £18.95, African nutwood £22.50
Descant	Pear £17.00, African nutwood £24.52
Treble	Pear £28.95, African nutwood £47.25

Tenor	Pear £72.30, African nutwood £90.95
	Model III
Sopranino	Boxwood £25.40, Grenadilla £32.75
Descant	Boxwood £31.65, Grenadilla £49.05, Palisander £34.50
Treble	Boxwood £75.50, Palisander or bubinga £84.50, Grenadilla £114.70, Brazilian rose £114.70
Tenor	Boxwood £98.00, Palisander or bubinga £113.10
Bass, two keys	Pear £157.42, African nutwood £175.10, Bubinga or palisander £202.40

VON HUENE

Sopranino: rosewood $110; Extras. Ivory mouthpiece $15, Ivory end ring $8, In grenadilla $10, in three pieces with two ivory rings $20.

Descant: rosewood double holes, three pieces, two ivory rings $110. Extras: ivory mouthpiece $20, ivory endring $10, grenadilla $10.

Descant in ivory $200.

Treble in rosewood (double holes, two ivory rings) $170. Extras: ivory mouthpiece $30, ivory endring $15, grenadilla $20.

Treble in ivory $350.

Tenor rosewood (two brass keys, two ivory rings) $260. Extras: two keys in silver $25, ivory mouthpiece $35, ivory endring $20, in grenadilla with two silver keys $50.

Bass in maple or pear (three ivory fittings, strut, five keys in brass) $500. Extras: seven keys in brass $45, five keys in silver $45, seven keys in silver $90, in rosewood $50.

Great bass in maple (three ivory fittings, strut, nine brass keys) $600.

Contra bass in maple or mahogany (nine brass keys) $1,200.

Von Huene Specific Copies: Denner treble in boxwood with case in old or modern pitch $350. Denner Sopranino in ivory (old pitch only) $250. Terton descant in boxwood or grenadilla (modern or old pitch) $350 (without the ornate silver rings $250).

MOLLENHAUER

	Grade I	Grade II	Grade III	Grade IV—ivory rings
Sopranino	—	£5.52	£7.83	—
Descant	£4.37	£6.78	£14.49	£17.88
Treble	£11.78	£15.81	£33.00	£45.36
Tenor	£19.20	£25.42	£43.12	—
Bass	£49.70	£61.98	—	—
Great Bass	—	£85.90	—	—

N.B. Grenadilla add 10%.

RICHARD PALM

Prices on application for copies of the Oberlender treble recorder at old pitch—41 Delle Avenue, Boston, Massachusetts 02120, U.S.A. (probably between $200-$300).

Christopher Ball is Director of The Praetorius Consort, London. He studied clarinet with Jack Brymer, Reginald Kell and Gervase de Peyer and followed a successful conducting career before turning to early music.

The Roessler recorder

K. J. SAYERS

Over the past year or two there has been a very welcome development in the world of recorder-playing. Without entering into a discussion of, or taking sides in, such questions as Frans Brueggen's style or the 'do-it-yourself' advice from Alec Loretto and others, it is possible to regard them as differing aspects of the same development—a desire for greater flexibility in the instrument itself and more expressiveness in music-making. This is to be welcomed, even if, as with all new approaches and experiments, there will doubtless be exaggeration and subsequent provocation and opposition in the one direction, and some (possibly costly) failures and set-backs in the other.

There are, of course, natural limits, imposed by the characteristics of an instrument, and to push beyond these may destroy those very qualities which make up its charm. But first one must be certain that any limits are indeed the true ones before accepting and coming to terms with them. And in my opinion we have long been drawing the boundaries of our instrument narrower than need be. To be sure, the recorder, with its fixed sound-generator, can never achieve the dynamic range and pitch control of, say, an oboe or clarinet, even with cunning use of that 'sleight of hand' which belongs to the technique of the advanced recorder player—shade- and slide-fingering, alternative fingerings, variation of articulation, etc. The very existence of these 'tricks' (a full discussion of which can be found in A. Rowland-Jones' *A practice book for the treble recorder*) indicates the desire of

recorder players to set the limits of their instrument as widely as possible. However, it sometimes seems that too much attention can be given to this side of technique (at times demanding considerable finger acrobatics) simply because most modern recorders, even expensive ones from reputable makers, are basically 'unexpressive' and 'inflexible' through faulty design.

The demand for relatively cheap instruments in plentiful supply has led to methods of manufacture which are detrimental to maintaining (or reproducing) the recorder's original characteristics. Alec Loretto has dealt at length with windways, flat, arched, and hollowed out (*RMM* March 1973, *EM* April, July, October 1973). Of at least equal importance, however, is the cutting of the finger holes—which on modern recorders tend to be relatively large and cylindrical, whereas on most of the existing good original specimens they are smaller and conical, i.e. undercut. This, in my experience, produces a greater evenness of tone throughout the register, and, in conjunction with a hollowed-out windway, a much wider dynamic range through breath pressure alone, without immediate intonation problems.

I am thus pleased to be able to report that there is a maker who is managing to produce such recorders for discriminating players at civil prices and delivery dates. Over the last year I have been able to play and test these instruments from the workshops of Heinz Roessler in Heide, a small town in Schleswig-Holstein, W. Germany. A few years ago he and his small team set out to find and copy an extant original recorder in good condition, and then attempt to produce also a model at modern pitch based on the original. They chose an instrument by I. W. Oberlender (1681-1763) of Nuremberg, a town famous for its craftsmen, where this recorder, as well as others by Oberlender, is preserved in the German National Museum.[1]

I possess a Roessler copy of this low-pitch instrument, a real gem: a full, rich, mellow tone; free-speaking and homogeneous throughout the whole register; and very 'expressive'—a good degree of dynamic variation at steady intonation being attainable. By adhering to those former principles of recorder-making mentioned above, Herr Roessler has managed to retain to a large extent these desirable qualities of the original in an instrument brought up to modern pitch (actually A = 442, the present European tendency). He has also added double holes for F and G, though one may have single holes if wished. The modern pitch model is perhaps a little more incisive in tone than the original (probably caused by the shortening and narrowing necessary to raise the pitch), but with both, the tone carries extremely well and is able to hold its own against modern flutes, oboes, or violins in trio work. Not only a pleasure to play and hear, the Oberlender recorders are also a delight to the eye with their simple elegant form, enhanced by the attractive woods —palisander, rosewood, olive, ebony, and box when available. The wood is left as natural as possible, unvarnished, merely lightly impregnated on the outside. Rings and bushing will be added if required, although ivory is becoming increasingly scarce and expensive.

This, then, is the Roessler 'Original-Baroque' Oberlender recorder, which is attracting considerable attention here, from the public and the critics as well as from players. The treble and descant are in steady production and that of the tenor is also under way (the original instrument is in c sharp, i.e. d in the 18th century, and is thus a 'voice flute'). Although Herr Roessler and his team use the advantages of modern technology as far as possible to speed production, readers will appreciate that with recorders of this sort much more work must be done by hand, and that delays in delivery may occur if standards are to be maintained—I was quoted 4-6 weeks. Prices for 1975 are: descant DM216 (ca. £32), treble DM322 (£52); tenor DM350 (£56); instruments in low pitch cost about £5 more, and ivory trimmings about £20 extra for the descant and £35 for the treble.[2]

Also worthy of mention are the middle ranges of Roessler recorders, the 'Master-Baroque' in natural pear wood or maple (varnished) at DM110 (£18) for the treble, and exotic woods as for the Oberlender at DM210 (£35) for the treble. These are 'normal' recorders, but display a high standard of workmanship, with a clear tone and excellent intonation. I recommend for my pupils those in pear or maple as being particularly priceworthy.

During a recent visit to England I discovered Roessler recorders of this type at The Early Music Shop, Bradford, and at Musica Rara, London. It is to be hoped that these shops will soon increase their range. For readers who wish to deal directly the address is: H. Roessler, D 2240 Heide in Holstein, Postfach 1648, W. Germany.

[1] Ekkehart Nickel: 'Der Holzblasinstrumentbau in der Freien Reichsstadt Nürnberg', in *Schriften zur Musik*, Bd. 8.

[2] Prices in sterling in round figures according to the rate of exchange at the time of writing (July 1974).

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Playing the serpent

ALAN G. MOORE

The serpent must surely rank as one of the weirdest of all wind instruments to have been invented. Today, musicians and musicologists look upon its existence as a joke and express amazement and amusement that anyone could ever have played music on it. Even during the high point of its artistic life—the early part of the 19th century—critics such as Hector Berlioz and Alexandre Choron cried out for its banishment from the face of the earth. However, it enjoyed a life of more than two and a half centuries and functioned in a number of important areas. In order to remain faithful to the music, to composers' intentions,

and to authentic performance, it is necessary to use the serpent in its rightful capacities. Thus, the need for serpentists.

Potential serpentists must first know which serpent they are playing. 'Serpent' usually refers to those instruments having a double-S shape. However, some writing—particularly German—uses 'serpent' to refer to an instrument more commonly and correctly known as the Russian bassoon. Similarly, the French *buccin* is sometimes referred to as a serpent. These, however, are not true serpents and are not treated in this discussion. Also, improved serpents such as the serpent-militaire, serpent-Forveille, serpent-cleide, and ophimonocleide are not treated here, although many of the principles can be applied to these other instruments.

Normal serpents fall into several categories—English, French, those with keys, and those without. It is important to keep these distinctions in mind since to some degree they affect fingering and methods of holding the serpent. The French serpent is not as symmetrical in design as the English one and does not have posts between each of the three upper folds as does the English model. Both can be held in the vertical position. This is the position I favour and recommend since it gives added security and balance to the instrument. If the serpent has keys and the serpentist wishes to use them, he should adopt a sideways position. Other positions have been suggested but are either too specialized or completely impractical to be considered in this discussion.

Producing a good sound is the first and foremost aspect of playing the serpent. Each of the early tutors stresses this and discusses the necessity of mastering this aspect of playing above all else. In order to attain a good sound, the serpentist must understand what good serpent sound is. It need not resemble that of a 'great hungry or rather angry Essex calf'.[1] Serpentists must dismiss 'from their minds any thoughts that serpent sound should resemble that of tuba or trombone. Serpents have rather mellow sounds, somewhat airy, and not unlike those of bassoons. When played at soft to moderate levels of loudness, the sound is not at all displeasing to the ear and becomes a harsh squawk only when its level of loudness is pushed beyond its musical capabilities.

Anyone who has played a brass instrument or who can develop a cup-mouthpiece embouchure can play the serpent. Tuba players and trombonists have considerable advantage in that the mouthpiece sizes of their instruments are similar to that of the serpent; however, others can make necessary adjustments quickly. In serpent playing everything depends upon embouchure and accuracy of the ear. The serpentist should develop the ability to play tunes on his lips alone or with his lips and the mouthpiece. Mersenne recognized this need as early as 1636: 'The same intervals are performed with the mouthpiece alone as with the whole serpent . . . From this it can be concluded that these pitches depend more on the manner in which the wind is pushed than in the length of the instrument or the opening of the holes'.[2] This practice is particularly advantageous for developing good sound, clean attacks, good articulation, and accurate intonation.

Good tone quality is achieved by buzzing air through the lips and applying proper force to each note. In Gossec we read:

> In all the instruments of the genre of cornettos, execution depends primarily upon the embouchure . . . A good embouchure is the result of careful and attentive study . . . For the first exercise on the serpent, we remove the crook from the instrument and attach the mouthpiece in a proper manner, then we begin to articulate sounds and scales; this preliminary work, repeated during some occasions, gives security to the lips and cleanliness to the articulation . . . All the sounds which are formed on the instrument must be produced in advance in the mind, and if it happens that the interior sentiment be false, the realized sound would be thus also . . . Equality of the voice of the instrument is the result of all the conditions which one must reunite in order to have a good tone quality.[3]

Hardy wrote, 'we invite those who wish to play the serpent well to render their sounds absolutely evenly, which is rather difficult on the instrument because the middle sounds are naturally more sonorous'.[4] Hermenge agreed by stating that 'one of the greatest difficulties which students experience in beginning the serpent is to play it correctly . . . Good execution depends upon the accuracy of the ear. It is that which governs the lips: and it is by the assistance of the latter and the aid of the tongue that we produce the sound'.[5]

My own experience with the serpent substantiates this. Unless I have secured each pitch in my mind, any hope of playing the desired pitch is out of the question. Each note requires its own special force, and there is no pattern of force from one note to the next. Often the proper amount of force will change from day to day or even from morning to night, depending upon such factors as weather, acoustics of the room, and instrumentation of the ensemble. The lowest pitches are particularly difficult to sound because one must relax the lips sufficiently in order to produce the proper pitch. Since the instrument provides very little

natural resistance, it is easy to overblow and produce nothing. Middle- and high-register pitches are more easily sounded because the instrument speaks better in these registers, and it is easier to produce pitches in these registers using only the lips.

Each serpent requires a fingering pattern indigenous to that particular instrument. Fingering charts act only as guidelines to proper fingering and each player must use his ear to improve upon them, both with regard to proper pitch and to good tone quality. Referring to his fingering chart, Hardy wrote, 'we have indicated . . . the most used and convenient fingering; however, one must not conceal the fact that this alone is insufficient; one must have a very accurate ear, because many notes can only be made through the movement of the lips'.[6]

I had to establish different fingering patterns for each of the serpents with which I have worked. With my present instrument, both F and G in the middle register respond best using the same fingering and changing pitch only through the movement of the lips and a change in lip pressure. The highest register is the most difficult to conquer and changes every time I play in it.

Furthermore, it is necessary to analyse, carefully, fingering charts within the framework of contemporary practice. It has often been reported that French and English serpents differed from each other with respect to their fundamentals and fingering patterns, the French considering all holes covered as D and the English considering all holes covered as C. One English fingering chart dating from the end of the 17th century gives C as the fundamental. However, serpents used in England at this time were either imported from France or direct copies of French models. There was no basic difference between instruments in these two countries. Also, it is evident that the French considered the serpent to be a transposing instrument written in B flat. Hermenge wrote that 'if he [a serpentist] does not find a part written for the serpent, he can play on the part of the second bassoon or of the trombone. But . . . it is necessary to transpose one tone higher'. Berlioz confirmed this proposition when he wrote that 'the serpent is in B flat; consequently, it is necessary to write it one tone higher than concert pitch, as with the ophicleide in B flat'.[8] Pitches given in fingering charts below the fundamental are obtainable only by relaxing the lips to the proper degree. These and pitches listed above A^1 should be disregarded for practical application. I have never seen pitches written higher than A^1 or lower than CC in even the most virtuosic solo studies of Hermenge, Hardy, Gossec, or Métoyen. In fact Métoyen gives warning to students that they are playing serpents and not imitating trumpets.

Two techniques have been suggested for obtaining chromatic tones; that of fork-fingering and that of half-stopping. Strong opinions have been voiced to justify each approach. Some fingering charts advocate using one method while other charts advocate the other method. Some charts give both. My experience is such that each serpent requires an individual solution which is comfortable to the player. Also, the demands of the music may influence the serpentist's choice at any given moment.

I suggest that serpentists follow the guidelines of the English fingering charts and consider C to be the fundamental. Composers who wrote serpent parts in orchestral or wind-band compositions apparently considered the instrument to be non-transposing since all the serpent parts I have seen, even those in French opera scores, have been written in concert pitch. This, also, eliminates the necessity for transposing bassoon or other music usually written in concert pitch. This practice seems to contradict the theory of Berlioz and the professors of serpent at the Paris Conservatory. However, I can only conclude that French serpentists, who were thoroughly trained in transpositional techniques for church playing, took their parts and automatically transposed them to fit their fingering system.

Articulation is discussed by all the writers. Generally, they all stress that the same manner of articulation should be employed as would be employed on any cup-mouthpiece wind instrument. Gossec explains the philosophy behind good articulation:

> The action of the tongue employed as a valve in the emission of breath alone determines the articulation; without the stroke of the tongue the execution would be clumsy, loose, and monotonous, they give not only force and cleanliness to the sounds, but also have the advantage of sparing the means of the executant, by allowing to go out of the chest only the volume of air necessary for the articulation of each sound.
>
> We imagine that in economizing the physical means we prolong the duration, something generally important to those who devote themselves to the study of wind instruments, but particularly so to those who study the serpent because of the size of the tube.
>
> In giving the stroke of the tongue we articulate the syllable *dou* for legato sounds and that of *tou* for detached sounds.[9]

With practice, I have found it possible to use any of the articulations on the serpent that I normally use on the tuba. Double and triple tonguing are difficult, but they can be used to clarify dance and metrical

patterns and to add rhythmic interest to the music. However, I must stress that the serpentist must soften his *dou* or *tou* and not expect the same degree of crispness as he would on the trombone or tuba.

Another aspect of serpent playing, according to the 18th- and 19th-century tutors, is the proper interpretation of the trill. Except for the final cadence, Gossec discouraged its widespread use. 'It is very difficult to make other trills on the serpent, the nature of the instrument opposes it, its character and the lowness of its fundamental render them useless.'[10] Hermenge wrote that 'the bass instruments are, in general, little susceptible of making the notes of *agrément*; and the cadences find themselves rarely employed by the serpent'.[11]

My own experience confirms the fact that certain ornamentation can be executed. Some trills speak well and can be performed rapidly; others need to be performed more slowly. The mordent can be played between practically any two pitches, and a *groppo* can be appended, with ease, to almost any trill. Generally speaking, trills utilizing natural half-steps are more easily performed than those employing accidentals. I have found that the F-sharp to G trill and that of C-sharp to D to be the most difficult of all to play.

These are the areas in which serpent students should concentrate their efforts, as discussed in the various tutors. Some tutors are complete and treat all of the topics as we have done here. In addition, some discuss the proper role of the serpent in church. Other tutors contain only a fingering chart and brief comments or musical excerpts, forcing the serpentist to fend for himself.

Serpentists are encouraged to obtain several of the complete tutors. In addition to discussing the major topics, each contains graded exercises, solos, and duets. However, in the absence of serpent études, the serpentist should call upon his skill and imagination to draw material from the universal body of music or to develop his own materials. Opera arias, in particular, provide excellent material for developing sound, intonation, articulation, and a lyrical approach to the instrument. Less technical skill was demanded from serpentists than would be expected from present-day tuba players, and the required size of sound was smaller than would be required in the modern orchestra.



STOLEN AT AMSTERDAM 19 August 1974. Viola da gamba, made in 1973 by R. Passauro, Wolfshaege, 3053 Huldenberg, Belgium. The fingerboard and the tailpiece are decorated with inlay designs, that on the tailpiece being the staff of Mercury. The wooden case is painted in dark green and black. If seen or found please contact immediately Miss A. C. Pecher, 68 Van Putlei, 2000 Antwerp, Phone 031/38 31 09, Anvers, Antwerp.

Complete Tutors

Gossec, François (*et al.*). *Méthode de serpent, adoptée par le conservatoire*, 1812. (Bibliothèque nationale and University of California at Berkeley, Music Library.)

Hardy, Alexandre. *Méthode de serpent* (n.d.). (Bibliothèque nationale and British Museum [h. 3878.e].)

Hermenge, M. C. *Méthode pour le serpent ordinaire et à clé.* (Bibliothèque nationale [L. 10.106].)

. *Méthode élémentaire de serpent ordinaire et à clé.* (British Museum) 1817. The same as previous with different title.

Métoyen, Jean Baptiste. *Méthode de serpent.* (Bibliothèque nationale [Ms. 10228].)

Schiltz, (?). *Méthode complète et raissonnée de serpent.* (Bibliothèque nationale [Cn. 1].)

Other Aids

Callcott, John Wall. 'Serpent', in *Dictionary of Music.* (British Museum [Add 27681].) Especially important for fingering chart according to English system.

Gamme du serpent pour apprendre à jouer sans maître. (Bibliothèque nationale [A 248(2)].)

Métoyen, Jean Baptiste. *Etude du serpent.* (Bibliothèque nationale [Ms. 10024].)

Tablature ou gamme facile pour apprendre à jouer du serpent. (Bibliothèque nationale [Cn. 4].)

FOOTNOTES

[1] Charles Burney, *The Present State of Music in Germany, The Netherlands, and United Provinces*, 2nd ed. (London, 1775), p. 36

[2] Marin Mersenne, *Harmonie universelle: The Books on Instruments*, trans. Roger Chapman (The Hague, 1957), p. 353

[3] François Gossec, (*et al.*), *Méthode de serpent adoptée par le conservatoire* (Paris, 1812), p. 3

[4] Alexandre Hardy, *Méthode de serpent* (Paris, n.d.), p. 5

[5] M. C. Hermenge, *Méthode élémentaire de serpent ordinaire et à clé* (Paris, [1817]), p. 6

[6] Hardy, p. 4

[7] Hermenge, p. 21

[8] Hector Berlioz, *Grand traité d'instrumentation et d'orchestration modernes* (Paris, 1844), p. 230

[9] Gossec, p. 7

[10] Gossec, p. 6

[11] Hermenge, p. 8

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Giovanni Gabrieli

A GUIDE TO THE PERFORMANCE OF HIS INSTRUMENTAL MUSIC

CLIFFORD BARTLETT
PETER HOLMAN

Sometimes there sung sixteene or twenty men together, having their master or moderator to keepe them in order; and when they sung, the instrumentall musitians played also. Sometimes sixteene played together on their instruments, ten Sagbuts, foure Cornets, and two Violdegambaes of an extraordinary greatness; sometimes tenne, sixe Sagbuts and foure Cornets; sometimes two, a Cornet and a treble violl. Of those treble viols I heard severall there, whereof each was so good, especially one that I observed above the rest, that I never heard the like before. Those that played upon the treble viols, sung and played together, and sometimes two singular fellowes played together upon Theorboes, to which they sung also, who yeelded admirable sweet musicke, but so still they could scarce be heard but by those that were very neare them . . . At every time that every severall musicke played, the Organs, whereof there are seven faire paire in that room, standing al in a rowe together, plaied with them . . .

This well-known passage, taken from the *Crudities* of Thomas Coryat describes a performance at the Scuola di San Rocco on the Feast of San Rocco, 16 August 1608. It is by far the best and most detailed account of Venetian concerted music during the period of Giovanni Gabrieli that we have, and when supplemented with account books, the evidence of the music itself, and other sources, gives us a most accurate picture of exactly how his music, and that of his Venetian contemporaries, should be performed. We feel that it is most important that this detailed information should be as widely known as possible, in order to correct the widespread, but totally mistaken, impression that Gabrieli and his colleagues could not make up their minds how their music was to be performed, and that it is the duty of the modern performer to decide for them. In fact, all the evidence shows that Gabrieli took great care with the scoring and layout of his music, and when he failed to provide indications, it was because he considered them too obvious to require comment. This is not to say that early 17th-century composers did not permit other choir directors to use their works as they wished, and we have no evidence that Gabrieli was exceptional in his. Such rearrangement or rewriting would have been done, naturally enough, according to the taste of the period. It is our duty to try to uncover that taste as accurately as possible. Now all this may seem unnecessary for the reader of *Early Music*, who presumably accepts the premise that music sounds better when performed according to



Salon Superiore at the Scuola di San Rocco

the intentions of the composer, but as most concert performances and virtually all recordings conflict so startlingly with what we set out below, the point still seems worth making. We have analysed the Coryat passage, and checked it with surviving papers at the *Scuola di San Rocco* (as published by Denis Arnold) which contains records of fees paid for this performance, and with other sources. Our conclusions, based partly on these sources and partly on practical experience, are set out under separate headings. These can be used as tentative rules for performing this music, though we must emphasize that the evidence is suggestive rather than conclusive, and exceptions can usually be found (as for most rules!).

Size of ensemble

It seems quite clear that the ensemble was a small one. Coryat mentions twenty singers and twenty-five instrumentalists, of which seven were merely playing organ continuo. With this ensemble, all but the very largest polychoral works, such as the twenty-two part Sonata XX from Gabrieli's 1615 collection, could have been performed. Table IV, an analysis of motets by Gabrieli with specified scorings, shows that the ensemble need not have been that large; eight instrumentalists will suffice for most of these. This table also reveals that the proportion of voice parts to instruments often favoured instruments. 'Surrexit Christus' from *Sacrae Symphoniae* II (1615), for instance, appears to be scored for three solo voices, two cornetti, two violins, four trombones and continuo.

The ensemble

The instrumental ensemble for large-scale performances in Venice during the first decade of the 17th century seems to have consisted largely of cornetti and trombones, supplemented by a few violins/violas and occasionally a bassoon (fagotto). These were accompanied by plucked instruments, such as theorboes and chitarrones, and by as many as seven organs, supported by bass string instruments. Recorders and

shawms were never specified by Gabrieli, but are clearly listed in the descriptions of performances and the official accounts of payments. The bassoon is only specified for one piece ('Jubilate Deo à 10', 1615), but virtuoso bassoon parts appear in Venetian sonatas soon after Gabrieli's death, so it is reasonable to assume that the instrument was available. Trombones (Sackbutts) were used in very large numbers: they seem to have taken nearly all the low pitched parts. 'Canzon Quarti Toni à 15', No. 16 of the Sacrae Symphoniae (1597), for instance, was specifically scored by Gabrieli for 'violino' (actually a viola), two cornetti and twelve trombones. Modern trombones have to be handled with care, and in their absence viols or bassoons would be a reasonable substitute. We know of no specific mention of cellos before the 'violoncino' mentioned in the *Musiche Sacre* (1656) by Francesco Cavalli, Monteverdi's successor at St. Marks.

Stringed instruments

Coryat mentions 'treble viols' in his description, but the *San Rocco* accounts on this occasion clearly record payments to three violinists, so it seems likely that he used the same name for both instruments, and really heard violins; Gabrieli only specifies 'violino'. There seems to be no other evidence at all for treble viols. Incidentally; Gabrieli's 'violino' covers instruments of both violin and viola range, as in his 'Sonata pian e forte à 8' (1597). It seems quite clear that the violins played one to a part, like all the other instruments. There is no justification for the use of string orchestras in this music; they seem to have been unknown in Italian churches before about 1650.

Coryat mentions 'two Violdegambaes of an extraordinary greatness', which may have been violones playing the bass parts an octave below written pitch, and tuned an octave below the bass viol. However, it is more likely that Coryat was merely impressed with instruments tuned a fifth below the bass viol, that is true violones tuned an octave below the tenor viol (in G), and playing parts at a low written pitch. There are parts in works by Gabrieli which would work nicely on such an instrument, e.g. in the 'Sonata sopra Dulcis Jesu à 20' (Kassel MS). Such parts are usually notated in the sub-bass clef.

Gabrieli and his contemporaries regarded the cornetto and violin as alternative instruments, playing the same sort of virtuoso parts, which is why the direction 'cornetto overo violino' is very common in early Italian sonata publications. Thus it is far better to replace them with violins than with anachronistic oboes or trumpets. Violins make an excellent treble for trombones, and were frequently used in this way by Gabrieli and his contemporaries; failing that, we suggest recorders, also occasionally used thus by early Italian sonata composers.

Continuo instruments

Coryat mentions 'the Organs, whereof there are seven faire paire in that room, standing al in a rowe together, plaied with them', which is a very clear reference to a continuo function in this music. While seven organs may seem a little extravagant, there is abundant evidence that taste at this period favoured large numbers of continuo instruments in both sacred and secular music. Although there is only one 'organo' part to be found in the principal publications of Gabrieli (usually left out in modern editions), it seems likely that continuo players divided up the part in polychoral works, so that they accompanied a choir apiece. In church music, the organ was the obvious accompanying instrument; there seems to be no evidence that the harpsichord was ever used in Venetian churches. Theorboes, chitarrones and other plucked instruments were undoubtedly used at St. Marks, but probably in conjunction with, rather than instead of organs. In some sonatas of this period, the chitarrone is used as an alternative to a bass instrument, with the organ.

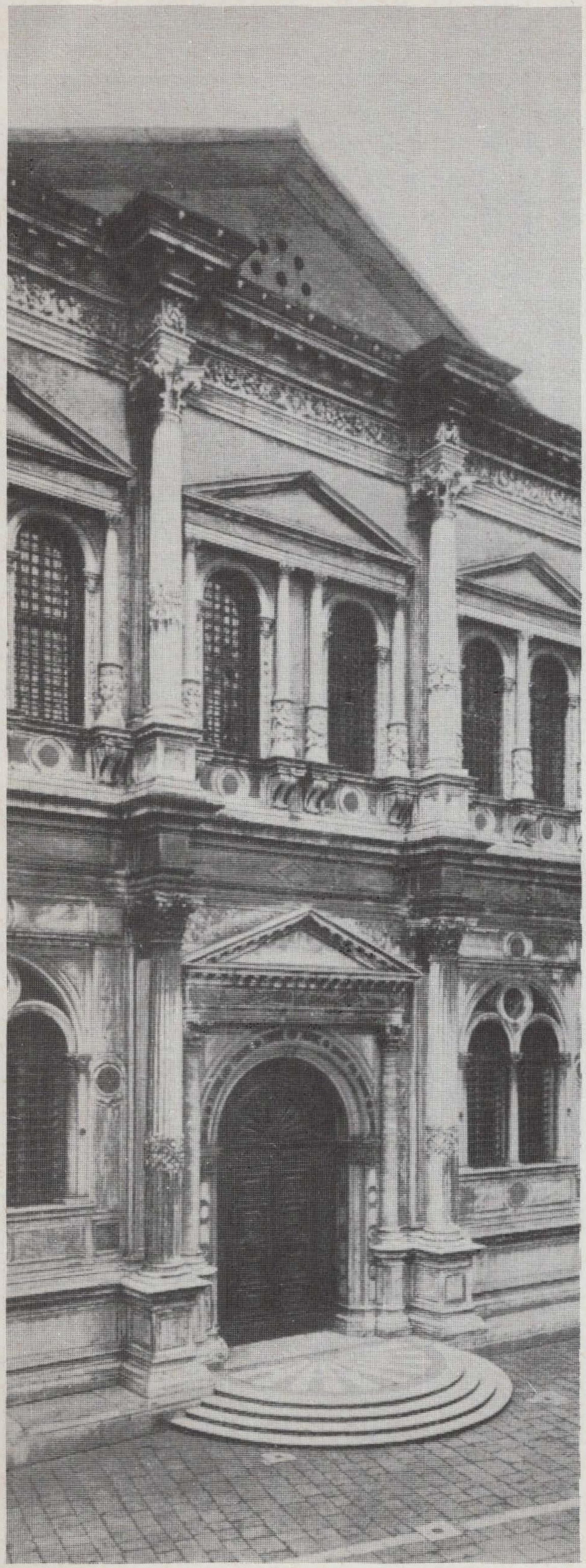
Instruments and voices

Two points arise on the use of these forces in ensemble:

a. There is some evidence that choirs (instrumental or vocal) of equal pitch should have the same, not contrasted scoring; i.e. one should not necessarily contrast a string choir with a wind choir, as is often done today. For instance, 'Canzon in echo duodecimi toni à 10' (1597) is specified by Gabrieli as follows:

Choir I: four cornetti, trombone
Choir II: four cornetti, trombone

b. It is very dangerous to assume that voice parts in polychoral works were doubled any more than the instrumental parts. We hope to deal with this vexed topic in a future article; suffice it to say that the *concertato* style (mixed voices and instruments over a continuo) by its very nature suggests solo performance. When Gabrieli specifies both solo and choral voices, these are always separated into different choirs, the solos marked 'voce' and the choir 'capella': terms that have the implication of solo and tutti. This can be seen very clearly in 'In Ecclesiis à 14' (1615), which is laid out as follows:



Choir I: four voices, marked 'voce'

Choir II: three cornetti, violino (i.e. viola), two trombones

Choir III: capella (i.e. four voices, soli or tutti, with instruments *ad lib.*).

Such 'capella' choirs are almost always in common voice ranges, such as SATB, or ATTB with normal vocal range, but also play Gabrieli's lower instrumental bass parts, which go down to B♭.

Editions

The modern editions are listed below, with comments describing their main characteristics. But one general point may be covered first: the incompetent treatment of the *Basso pro organo* of the 1615 *Canzoni e Sonate*. According to Sanvoisin, a copy of the original part *may* be found at Rome; there is, however, little sign that he consulted it. This becomes clear when we look at *Canzon 4*. It is rather unusual for a piece of this period to begin with a half-bar rest; in fact, this half bar should be filled by the organ, playing the same notes as in the second half of the bar. The Musica Rara edition, and several earlier scores, are wrong here too. The Musica Rara edition prints no organ part at all and Sanvoisin prints one of his own, unrelated to the original which acts mostly as a continuo to one choir only. It seems from his preface that he is aware that each choir should have its own continuo instrument; one can obviously not waste space to print multiple realizations in the score, but the obvious solution is to print a simple one throughout, which can be adapted as necessary, or else provide separate realizations for each choir in the parts but not in the score. He falls into a curious trap of printing a part going below the modern organ's bottom note: Gabrieli (or his editor) is more intelligent, and puts the organ part up an octave when the lowest part has a bottom B♭.

A curious point about the 1615 *Basso pro organo* book is that for some pieces (1, 2, 5-7) it contains a 'partitura' (i.e. top and bottom parts — a fairly common publication practice of the period) but for the rest just a bass line with, very occasionally, a figure. There seems to be no musical reason for the difference. The 1597 set has no organ part; this need not imply that organs were not used: it is as convenient for players to use the bass parts of the separate choirs.

Scuola di S. Rocco, Venice

1597 Sacrae Symphoniae
Original edition
Sacrae Symphoniae Joannis Gabrielii, Sereniss. Reip. Venetiar. organistae in ecclesia Divi Marci . . . Gardano, Venice, 1597.
Modern editions
(See Table I)
Fondazione Giorgio Cini: Centro di Cultura e Civiltà, Universal, 1969, 3 vols., Score only, edited by Virginio Fagotto.
Contains all the vocal as well as the instrumental works. A straight transcription into Tr, Tr8 and B clefs, with minimal editorial intrusion and a Malipiero-inspired affection for unsharpened leading-notes.

Musica Rara, 1972, 16 vols., Score and parts, edited by Robert Paul Block.
Although the edition is designed for trumpets and trombones, with two alternative parts for horns in nos. 12 and 15, it is easily usable by other combinations, though the tenor clef may be an obstacle. No works are transposed; treble clef parts are printed in C and in B♭. The scores include preliminary staves with the original clefs, instrumentation, etc. This is a more generally useful edition than either the Musica Rara or the Heugel edition of the 1615 set.

1615 Canzoni et Sonate
Original edition
Canzoni et Sonate del Signor Giovanni Gabrieli . . . Gardane, Venice, 1615.
Modern editions
(see Table II)
Le Pupitre 27. Heugel, 1971, Score and twenty-three parts, edited by Michel Sanvoisin
Except for a few tenor and one alto clefs, all parts are in the treble or bass clefs; clefs of score and parts correspond. The editor suggests a scoring for each piece, not always very sensibly; fortunately, the parts are not transposed according to these suggestions. The preface is less helpful than that of the Musica Rare edition. Unfortunately, parts for individual pieces are not available separately, so only the wealthy or the very enthusiastic will be able to afford to use this edition; the score, however, will be more useful for reference than the Musica Rara edition, because of the greater convenience of handling a single volume. The edition is basically competent, apart from provisos about the continuo part and a slight timidity over editorial accidentals.
Musica Rara, 1972, 20 vols., Score and parts, edited by Bernard Thomas.
Scores are at original pitch using Tr, Tr8 and B clefs; the parts are for B♭ trumpets, trombones (T and B clefs) and, as alternatives of some of the trombone parts, horns in F. Most pieces are, in the parts, transposed down a tone. Information concerning original instrumentation is given in the preface; there are no preliminary staves, etc. The *organo* part is omitted. Each volume includes a standard 3-page general preface, containing valuable stylistic and analytical comments and advice on performance, plus a paragraph about the particular piece. The editor has had considerable experience in playing music of this sort on early instruments, so his advice is sensible. This edition is the obvious one for modern brass-players to use; it is a pity that the publisher does not also issue parts at original pitch in the same clefs as the scores.

Other instrumental works are listed in Table III.

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General study
Egon Kenton, *Life and works of Giovanni Gabrieli* (Musicological Studies and Documents, 16), American Institute of Musicology, 1967.

Instrumental works
Stefan Kunze, *Die Instrumentalmusik Giovanni Gabrielis* (München Veröffentlichungen zur Musikgeschichte, 8), Hans Schneider, 1963, 2 vols. Vol. 2 is an anthology of instrumental works, unfortunately transcribed in original clefs, with six works by Gabrieli and fourteen by contemporaries.

Articles
Denis Arnold, 'Brass instruments in Italian church music of the sixteenth and early seventeenth centuries', *Brass Quarterly I* (1957), pp. 81-92.
Denis Arnold, '*Con ogni sorte di stromenti:* some practical suggestions', *Brass Quarterly 2* (1959), pp. 99-109.
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The authors wish to thank Professor Denis Arnold for the loan of a microfilm of the 1615 'Basso pro organo'.
Clifford Bartlett is Assistant Music Librarian at the BBC, London, and Peter Holman is Director of Ars Nova.

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The tables list all the instrumental works, together with modern editions. Editions without parts, and those intended specifically for modern brass combinations, are mostly omitted. (Many of the latter are published by Robert King – available in Britain from Breitkopf or Novello). The indication of original clef is a fairly precise guide to the range of each part. The clefs of modern editions are also shown. Alternative parts are shown by /; a B♭ after a treble clef indicates a transposed part for B♭ trumpet. So in table I, the 2/2 that begins the Musica Rara edition for Canzon 1 indicates that there are 2 treble clef parts, supplied both at original pitch and transposed for B♭ trumpet. In tables II and III an * indicates that the parts are transposed down a tone. Parts for horns in F are supplied as alternatives for all the parts in Tenor clef in the Musica Rara editions listed in tables II and III (but not in table I). Roman numerals indicate 'Choirs'.
All treble clefs should be normal clefs except for the first in Table II with G on the bottom line.

TABLE I

Sacrae Symphoniae (1597)

1 Canzon primi toni à 8	I	1	1	1			1			Musica Rara	2 / 2	1 1
	II	1	1	1			1				2 / 2	1 1
2 Canzon septimi toni à 8	I	1	1		1		1			Musica Rara	2 / 2	1 1
	II	1	1		1		1				2 / 2	1 1
										Litolff/Peters I	2	1 / 1 1
										ed. P.Winter(1960) II	2	1 / 1 1
3 Canzon septimi toni à 8	I	1	1		1		1			Musica Rara	2 / 2	1 1
	II	1	1	1			1				2 / 2	1 1
4 Canzon noni toni à 8	I	1	1	1			1			Musica Rara	2 / 2	1 1
	II	1		1	1		1				2 / 2	1 1
5 Canzon duodecimi toni à 8	I	1	1		1		1			Musica Rara	2 / 2	1 1
	II	1	1		1		1				2 / 2	1 1
6 Sonata pian e forte à 8												
I : cornetto, 3 trombones			1	1	1		1			Musica Rara	2 / 2	1 1
II : violino [i.e., viola], 3 trombones					1	2		1				1 3
										OUP ed. R.Miller		Various woodwind and brass combinations
7 Canzon primi toni à 10		4	1	2	1		1	1		Musica Rara	7 / 7	1 2
										Litolff/Peters ed. P.Winter (1967)	6	2 2
8 Canzon duodecimi toni à 10		2	2	2	2		1	1		Musica Rara	6 / 6	2 2
9 Canzon duodecimi toni à 10		2	2	2	2		1	1		Musica Rara	6 / 6	2 2
10 Canzon duodecimi toni a 10	I	2	1	1			1			Musica Rara	4 / 4	1
	II			1	1	2		1			1 / 1	3 1
Top part of I : cornetto										Litolff/Peters I ed. P.Winter (1962) II	4 1	1 2
11 Canzon in echo duodecimi toni à 10												
I : 4 cornetti, trombone		1	1	1	1		1			Musica Rara	3 / 3	1 1
II : " "		1	1	1	1		1				3 / 3	1 1
12 Canzon sudetta accomodata	I	1	1	1	1		1			Musica Rara	3 / 3	1 1 (Hn in F/tpt 3) Organ
per concertar con l'organo, à 10. [Instrumentation as no.11. No organ part exists].	II	1	1	1	1		1				3 / 3	1 1 (Hn in F/tpt 3) Organ
13 Canzon septimi & octavi toni à 12	I	1	1	1			1			Musica Rara	2 / 2	1 1
	II	1		1	1			1			2 / 2	1 1
	III	1		1	1			1			2 / 2	1 1
14 Canzon noni toni à 12	I	1	1	1			1			Musica Rara	2 / 2	1 1
	II	1	2	1				1			2 / 2	1 1
	III	1	2	1				1			2 / 2	1 1
15 Sonata octavi toni à 12	I		1		1	1	1	1	1	Musica Rara	1 / 1	2 3 (Hn in F/trmbn I)
	II		1		1	1	1	1	1		1 / 1	2 3 (Hn in F/trmbn I)
16 Canzon quarti toni à 15												
I : cornetto, 4 trombones		1			1	1	1		1	Musica Rara	1 / 1	2 2
II : violino, 4 trombones					1	1	1	1	1		1 / 1	1 3
III : cornetto, 4 trombones			1		1	1	1		1		1 / 1	2 2
										Faber ed. D. Greer (1968)		For modern brass. Transp. up a min.3rd.

TABLE II

Canzone e Sonate (1615)											*Heugel*				*Musica Rara*				*Other editions*				
1 Canzon à 5			1	1	1	1		1			4			1	*	2	1	2					
2 Canzon à 6			2	1		1	1	1			4			2	*	3	1	2					
3 Canzon à 6				2		1	1		2		3			3		2	1	3					
4 Canzon à 6 2 vln, 1 crnt, 1 unspec, 2 trmbn.	1	1	2				1	1			4			2	*	4		2					
5 Canzon à 7			2	1	1	1	2				5			2	*	4	1	2					
6 Canzon à 7			2	1	1	1	1	1			5			2	*	4	1	2					
7 Canzon à 7			2	1	1	1		2			5			2	*	4	1	2	Heinrichshofen,ed. Mönkemeyer (1965)	5		1	1
8 Canzon à 8 I			1	1	1			1			3			1	*	3		1					
II							2	1		1				4				4					
9 Canzon à 8			2	1	3	1		1			7			1	*	3	1	4	*see* Canzona 27, 1608				
10 Canzon à 8																							
I : 2 vln, 2 unspec.			2		1			1			3			1		2	1	1					
II : 2 crnt, 2 unspec.			2		1			1			3			1		2	1	1					
															(down a 3rd								
11 Canzon à 8																							
I : 2 crnt, 2 unspec.			2					2			2			2	*	2		2					
II : 2 vln. 2 unspec.		1	1					2			2			2		2		2					
12 Canzon à 8 I				1		1	1		1		2			2	*	2		2					
II				1		1	1		1		2			2		2		2					
13 Sonata à 8 I			1	1	1			1			3			1	*	2	1	1	Litolff/Peters, ed.	3 / 1			1
II			1	1	1			1			3			1		2	1	1	P.Winter (1960)	3 / 1			1
14 Canzon à 10																							
I : vln,crnt,3 unspec.			2		1				2		3			2	*	3		2					
II : vin,crnt,3 unspec.			2		1				2		3			2		3		2					
15 Canzon à 10: 2 vln, 2 crnt, 6 unspec.		1	3		2		2	1	1		6			4	*	4	2	4					
16 Canzon à 12 I			1		1	1		1			3			1		2	1	1	Heinrichshofen, ed.	3			1
II				1		1	1		1		3			1		2	1	1	Mönkemeyer (1965)	3			1
III				1	1	1		1			3			1		2	1	1	(+unrealized organ part)	3			1
17 Canzon à 12																							
I : vln,crnt, 2 unspec.			2					2			2			2		2		2					
II : vln,crnt, 2 unspec.			2					2			2			2		2		2					
III : vln,crnt, 2 unspec.			2					2			2			2		2		2					
18 Sonata à 14																							
I : 2 crnt, 3 trmbn.			1	1		1	1	1			2		2	1	*	2	1	2					
II : 2 crnt, 3 trmbn.			2			1	1	1			2		2	1		2	1	2					
III : 4 trmbn.						1		1	1	1			1	3				4					
19 Sonata à 15 I				1		1	1	1		1	1	1		3	*	1	1	3					
II				1		1	1	1		1	2			3		1	1	3					
III				1		1	1	1		1	2			3		1	1	3					
20 Sonata à 22																							
I : 4 unspec, 2 trmbn				1	1	1	2		1		3			3	*	1	1	4					
II : 4 unspec.				1		1	1		1		2			2		1	1	2					
III : 4 unspec.						1	1	1		1			2	2				4					
IV : 1 crnt, 3 unspec.				1	1	1		1			3			1		2	1	1					
V : 4 unspec.				1		1	1		1		1		1	2		1	1	2					
21 Sonata con tre violini			3						1		3			1					Bärenreiter (*Hortus Musicus* 70) ed.Danckert [with organ realization. Very confusingly barred.]	3			1

TABLE III

Canzoni per sonare (1608)										*Musica Rara*				*Other editions*			
1 Canzon La Spiritata à 4		1	1		1		1			*	2	1	1	Schott, ed.	2	1	1
2 Canzon à 4		1	1		1			1						Einstein			
3 Canzon à 4		1	1		1	1											
4 Canzon à 4		1	1	1				1									
27 Canzon Fa sol la re, à 8 [= Canzon 9, 1615]		3			4			1		*	4	3	1				
														Heinrichshofen, ed.			
28 Canzon Sol sol la sol fa, à 8	I	2			1	1				*	2	1	1	Mönkemeyer (1962)	3		1
	II	2			1	1					2	1	1		3		1
Works surviving in manuscript																	
[Kassel Landesbibliothek]																	
Canzon à 12	I	2		1	1									These are reprinted (in score only, with original clefs) in S. Kunze: *Die Instrumentalmusik Giovanni Gabrielis* (Schneider, Tutzing, 1963), together with a version of Canzon 11, 1597, showing details of doubling parts.			
	II	2			1												
	III	1			2			2									
Canzon à 12 in echo	I	2			1	1											
	II	2			1	1											
	III	2			1	1											
Ricercar sopra Re fa mi don, à 4		1			1	1		1									

Works for voices with instrumental parts specified

TABLE IV

Sacrae Symphoniae II, 1615										
15 Jubilate Deo, à 10		1	1		1	3		1	1	2 cornetti, 5 trombones, 1 bassoon [doubled by voices ad lib.]
				1		1				2 voices.
16 Surrexit Christus, à 11			2		3	2		1		2 cornetti, 2 violins [violas], 4 trombones
					1	1		1		3 voices.
20 Suscipe, à 12					2	2		2		6 voices.
						2	2	1	1	6 trombones
25 Quem vidistis, à 14	I			1	1	1				3 voices.
			1		1	1			1	Cornetto, 2 trombones, unspec.
	II				1	2				3 voices.
			1				1	1	1	Cornetto, unspec, trombone, unspec.
26 In ecclesiis, à 14	I		1		1	2				4 voices [soli]
	II	2		1	1		1	1		3 cornetti, violin [viola], 2 trombones
	III			1	1	1		1		capella [i.e. 4 voices, soli or tutti, with instr. ad lib.]
Kassel MS										
Dulcis Jesu, à 20	I		1		1	3		1		cornetto, violin [viola], 4 unspec.
					1					1 voice.
	II		1		1	2		1		cornetto, violin [viola], 3 unspec.
						1				1 voice.
	III	1		1					1	unspec. instr.
			1		1	1		1		4 voices ["capella"]
Hodie Christus a mortuis, a 12	I	1	1	1		1				lowest part vocal, others unspec.
	II				1	2	1			highest part vocal, others unspec.
	III			1		1	1		1	highest part vocal, others unspec.

The works from *Sacrae Symphoniae* II are published in *CMM* 12, vols. 3-5; there are also separate editions by F. Hudson published by Eulenburg (but only *In ecclesiis* is in miniature score format) - beware earlier editions of *In ecclesiis* which ignore the organ part, e.g. that in *HAM*.

Introducing the hurdy-gurdy

FRANCIS BAINES



Playing a musical instrument by the mere turning of a crank is not very exacting, and since such instruments provide their own harmony, if only a drone, they become the obvious choice of the vagabond. Even in the present century there was the Mechanical Street Piano (called the barrel organ, which it was not) with four strings per note and leather hammers (like Beethoven's piano), but which achieved the pretence of a sustained sound by reiterating its notes and dispensing with dampers. During the preceding century, the Italian immigrant with a monkey on his shoulder and wearing a Chico Marx hat did in fact play a barrel organ with crank operating both cylinder and bellows. This instrument was commonly called the hurdy-gurdy, but it was not. No wonder the naming of instruments is often so confusing when those played under our very noses and heard almost daily were themselves misnamed.

The hurdy-gurdy is essentially a string instrument with a circular bow which is able to keep a continuous sound going on many strings at once, which makes it somewhat equivalent to the bagpipes, the sound of which it mildly resembles. The name hurdy-gurdy must surely be onomatopoeic. Other languages give it a much more dignified name (vielle, Fr; ghironda, It; sambucca, Sp). The player was often nicknamed an organ grinder and sure enough, by turning the wheel he literally ground the strings. Certainly some skill was required to play this instrument; but a continuous bow does facilitate the bowing, and since the tangents touch the string with Pythagorean exactitude, it should be impossible to play out of tune.

The Middle Ages produced more than one type of hurdy-gurdy. The ecclesiastical variety, called an organistrum, was anything up to five feet long and was manned by two players, the one turning the handle whilst the other manipulated unusual rotating tangents, apparently pressing them up against all three strings which are said to have been tuned to the fifth and octave; but in folk instruments of the 17th century, three chanterelles or melody strings are still found, as in the famous portraits by de la Tour, and here they are tuned to produce a robust unison with a startling mechanical precision. Odo's tract *Quomodo Organestrum Construatur* (which is housed in the British Museum) provides disappointingly little information on the subject, and only a reconstruction of the instrument is likely to tell us more.

The smaller varieties which usually go under the name of 'symphony' don't appear before the 12th century. Their shape varies. Often they are waisted like an hour-glass. One model, very popular in the

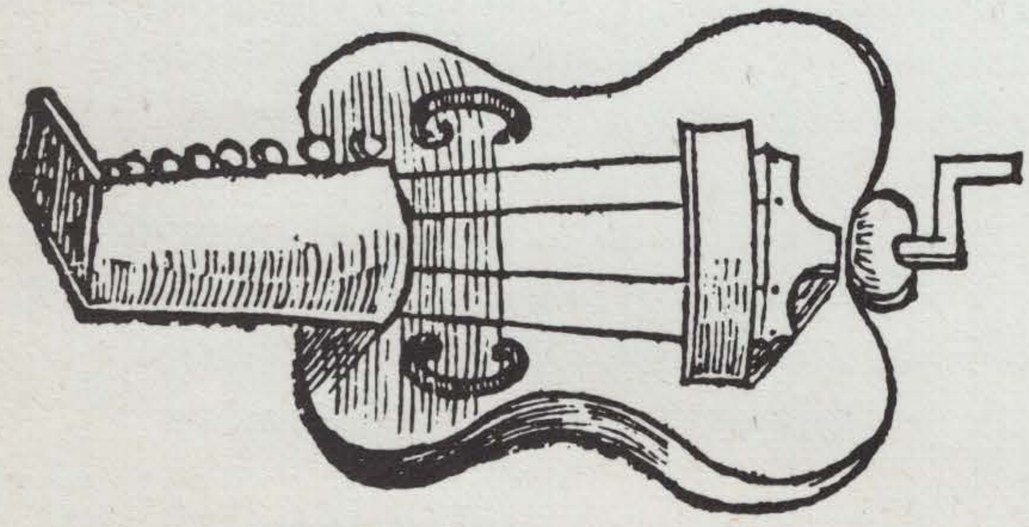




Two apocalyptic elders with organistrum, unknown late 12th c. master, portico de la gloria of the cathedral of Santiago de Compostela, Spain.
Hurdy-gurdy player from the Luttrell Psalter, 14th century

14th century consists of an oblong box with a trefoil projection containing three pegs at one end and a surprisingly large handle at the other. We may never know exactly what went on under the perforated lid, but a modern reproduction produces a soft ethereal sound which carries well because of the persistence of its note.

There are some important variants, including the Schlussefidel portrayed by Agricola (1528). It was a six-string hurdy-gurdy played with a bow which survived in Sweden under the name of Nyckelfidl, producing a very focused sound, reminiscent of a certain style of rebec playing which employs the fingernails to stop the strings and thus dispenses with a fingerboard. Its rhythmic bowing might have given the hurdy-gurdy player some cause for envy, for in the 18th century he devised a curious form of articulation by employing the 'trumpette' after the manner of the tromba marina. It consisted of a drone string which passed over a lop-sided bridge and buzzed out a rhythm marked by the slight interruptions of the wheel's rotation.



Hurdy-gurdy from Virdung's Musica Getutscht

Praetorius' Geigenwerk required many wheels turning simultaneously. A conventional keyboard served to pull strings down on to the wheels. Because the strings were made of steel, the wheels had to be covered with parchment, but he says that there was an instrument at Toledo Cathedral, strung with gut which sounded like a consort of viols.

The final triumph of the hurdy-gurdy maker was to mount two ranks of organ pipes (stopped unison and open octave) on top of everything else, whilst the bellows were concealed in the instrument's body. This was the Organised hurdy-gurdy, but not, I think, the Lyra Organisata for which Haydn wrote his nocturnes and double concertos. These modulate freely and defy any drone accompaniment. Perhaps they were made especially for the King of Naples, who like Prince Esterhazy preferred an instrument which few others played. Perhaps they were also operated from an ordinary keyboard.

It might be worth concluding this assortment with the penny-in-the-slot mechanical violin heard until recently on Brighton pier. It was sounded by revolving plastic wheels and in true contemporary style the entire instrument quivered violently with vibrato.

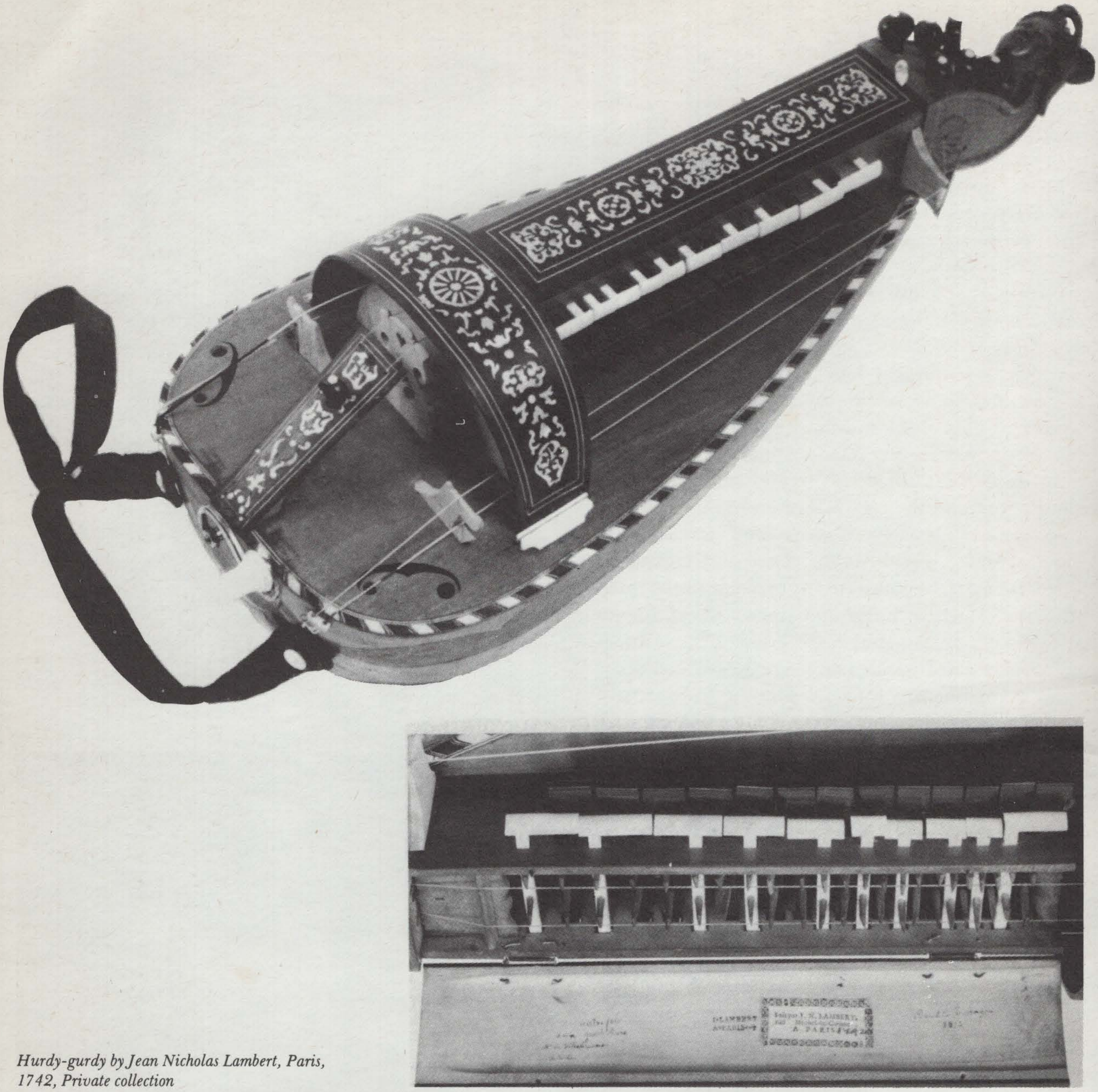
Most hurdy-gurdies found today are of French manufacture and are shaped either like a guitar or a lute. If the instrument is distinctly ornate with a mahogany soundboard, sometimes quite flat, it was probably made for a nobleman during the 18th century, who suffered from a sentimental dream of becoming a shepherd and leading a pastoral life (weather permitting). The later models are usually lute-shaped, more rustic-looking and of heavier construction. The wheel is usually of pearwood which is noted for its stability. Modern makers have successfully devised a wheel of greater stability through lamination, and the removal of end-grain is achieved either by adding a cleverly chamfered rim or by building the entire wheel out of segments. Through the wheel runs a shaft connected at one end to the internal structure which includes the soundpost, and secured at the other by a metal plate fitted to the ribs. The tailpiece is glued to the belly. The peg which projects from the tailpiece is for adjusting the trumpette. The bridge is also glued into position and is secured to the tailpiece by a bit of wire or gut to prevent it from tilting forward and upsetting the calibration of the tangents. Other bridges on either side, but set lower down, bear the drone strings one above the other, the petit and gros bourdon on the left, the trumpette and mouche (fly) on the right, the former passing over a small projection attached to the bridge by a pivot. Sometimes an ivory plate is inserted for its one leg to rattle on. The tangent-box is built up with strips of maple to avoid cutting mortices, and it houses two octaves of ebony naturals (excepting top F for which there is no room), and ivory sharps, all carrying upright tangents sharpened to a blade, which can be twisted round for tuning purposes. The nut is normally moveable.

The chanterelles are always tuned to G above middle C. In France they seem to prefer a distinct beat between the two strings which is perpetuated in the tremolo of the piano accordion which was eventually to succeed it, and which was achieved by similar means. The mouche is always tuned an octave lower, with the grand bourdon sounding an octave lower still when the hurdy-gurdy is playing in the key of G. The petit bourdon, tuned to C. is employed when the





Top *Hurdy-gurdy player by Jacques Callot (1592-1638)*
Bottom *A peasant hurdy-gurdy player by de la Tour*



Hurdy-gurdy by Jean Nicholas Lambert, Paris, 1742, Private collection

instrument is playing in the key of C and is otherwise silenced, so that only one bourdon operates at a time. The trumpette sounds middle C or D according to key. Four or six thin steel sympathetic strings are sometimes provided which can enhance a drone if they are finely tuned to accord with it, but they have to be tuned with a key. Only gut strings, or for the bourdons, gut covered with copper or silver have proved satisfactory. Their gauge seems to be a matter of taste and varies with different instruments, but the strings of the viola are of suitable length. A viola A string should be about the right gauge for a chanterelle and a gut D for the mouche, but some players would find the C and G strings on the thin side. Exact tuning is imperative for a drone instrument, and musicians who play one will often devote a considerable time to achieve it. As with the lute, this is simplified by having a tuner resembling a large chessman with a slot to engage the pegs. An additional refinement is a receptacle for powdered resin at the other end complete with brush for its application. But the equipment is not complete without a supply of cotton wool which is spun round the strings where they contact the wheel, using the hurdy-gurdy as a spinning

wheel. It is done not only to soften the sound; the drone strings more or less refuse to speak without it.

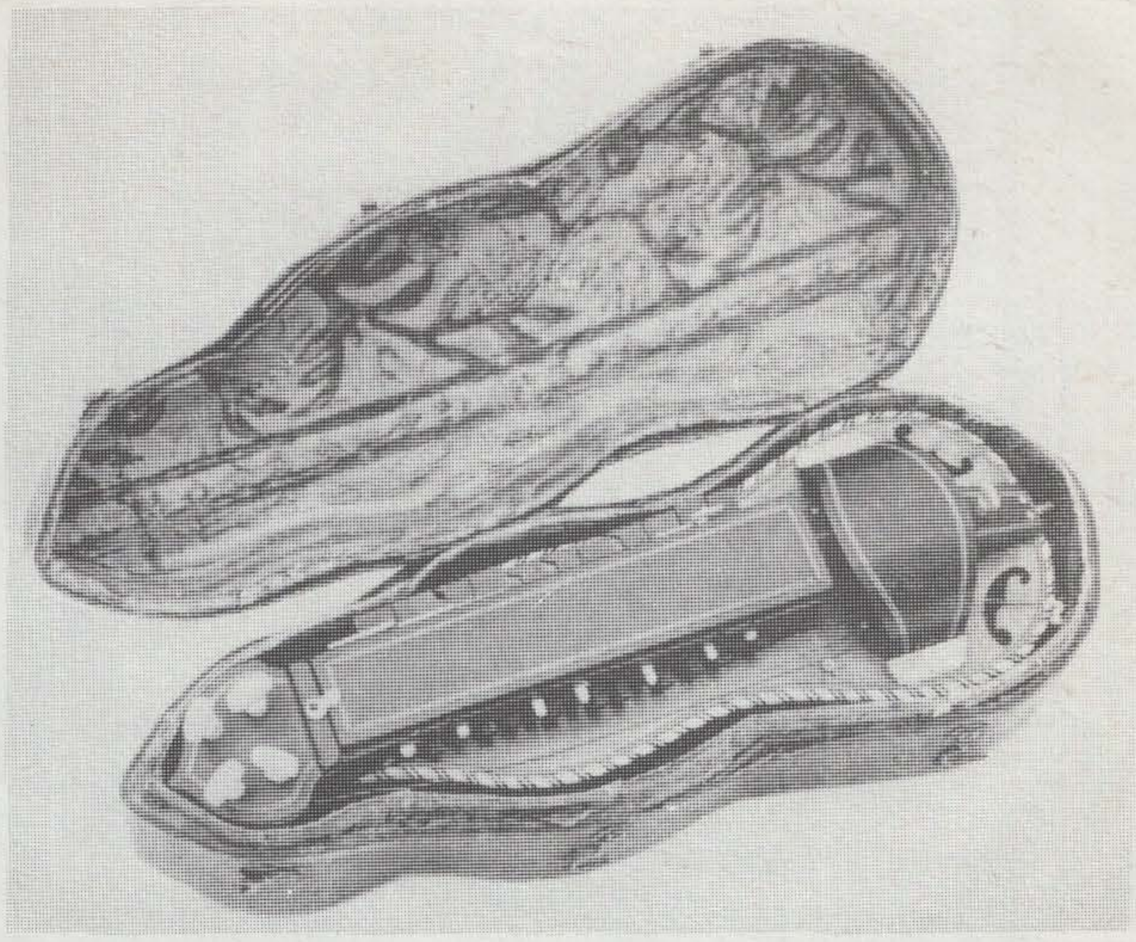
Any hurdy-gurdy which has not been played on for some time is almost bound to have an eccentric wheel, causing an unevenness in the sound, usually in the form of an unwanted six-eight rhythm. Fortunately a hurdy-gurdy is its own lathe, and the remedy, according to an old instruction book, is to turn it up with a piece of broken glass. The position of the nut is of supreme importance. It is ascertained by ensuring that the seventh black key, with tangent directly in line, produces a true octave. If it is sharp, the nut is moved away from the bridge. Naturally the wheel-bearings require oil.

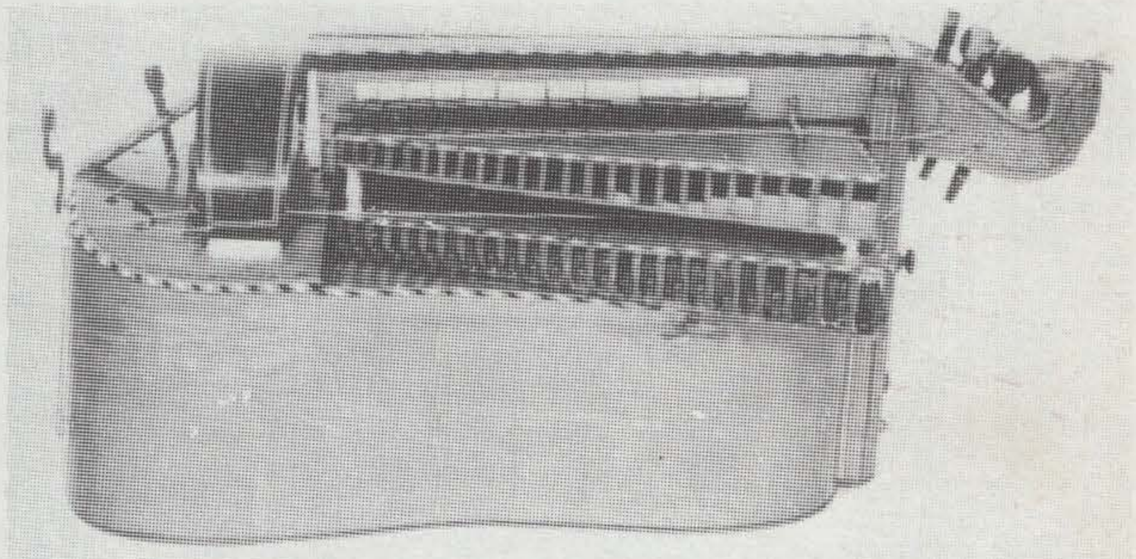
It is hard to play a hurdy-gurdy, even sitting down, without first strapping it to one's body, and it must be held at such an angle so that the keys return under their own weight. In this position it is hard to see the keys, and shifting the position of the hand can be difficult, particularly if a legato style is pursued. But articulated playing is not only possible but also desirable. It is also possible to accent notes by striking them hard and even vibrato is not impossible.

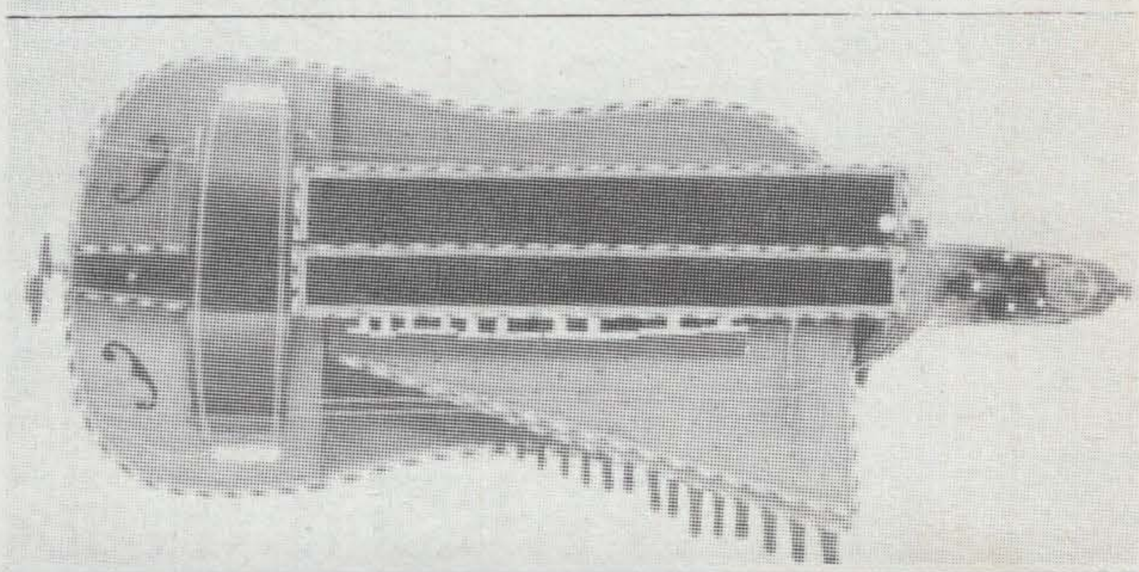
Any music which lies within its range and can be accompanied by a drone is apt for the hurdy-gurdy. If the music descends below the tonic it is probably better to play it in C, but otherwise the G tuning produces a richer sonority. If a player is hard put to find suitable music he could begin with Corrette's tutor, which can be located in the British Museum, and which contains not only a musette by Rameau and variations on 'Baa, Baa, Blacksheep', but a great deal more which goes on a drone besides a certain amount which ought to and does not.

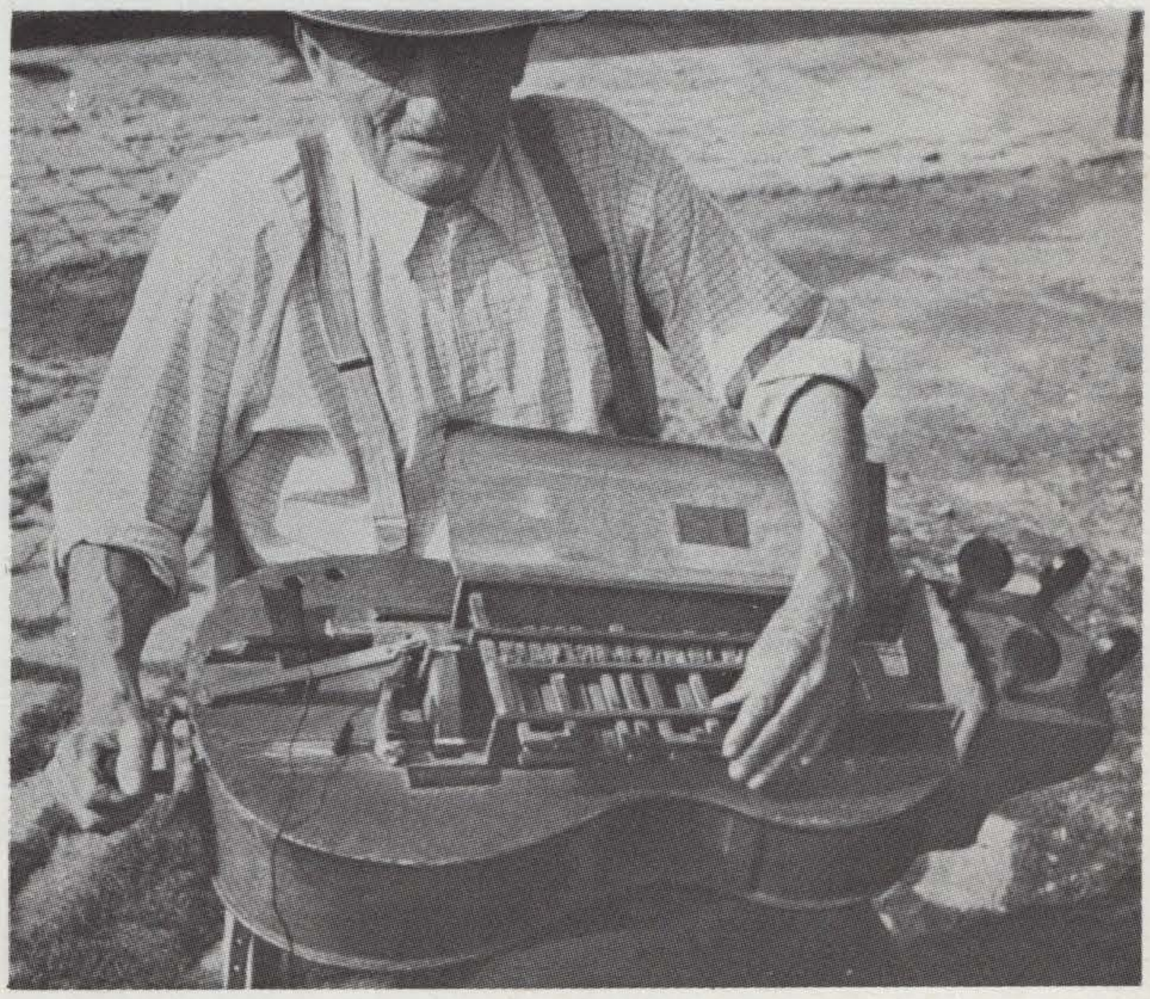
But it is possible that the hurdy-gurdy might be revived for playing music of five centuries earlier still. It is significant that the medieval fiddle was a drone instrument, so was the long-necked lute. And there is always the tambourin player found carved beneath the misericords. And what are those two isolated pipes doing on the organs of that time? Popular music was probably accompanied by a simple drone. Today, with the virtual expulsion of the dominant harmonically, pop music once again verges towards the drone.

Francis Baines, leader of the Jaye Consort of Viols, is in charge of the Early Music Group at the Royal College of Music, London.

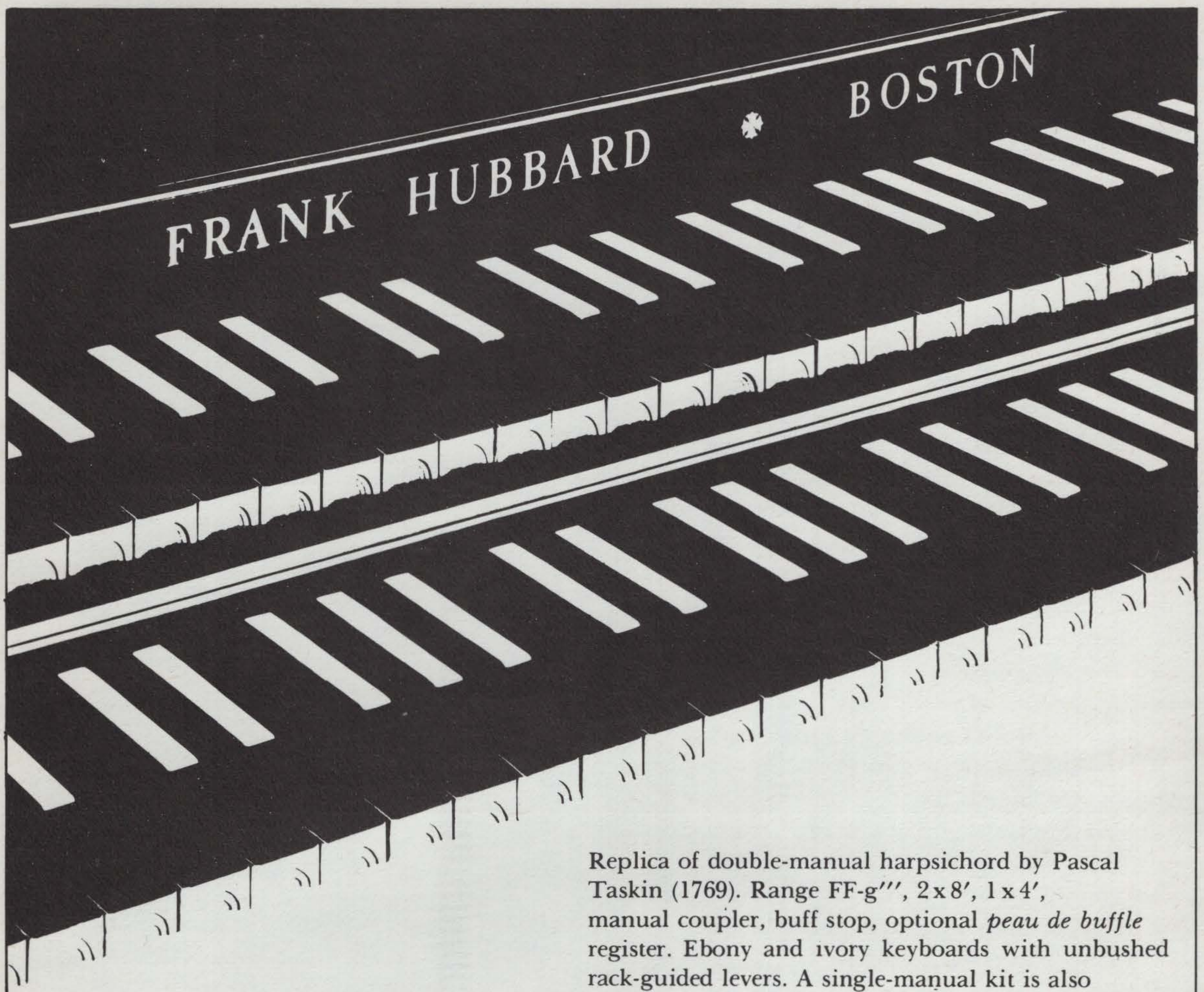








Top *Small hurdy-gurdy for a child in its original case,* Mus. Instr. du Con. Nat. Sup. de Mus., *Paris*
Centre *Hurdy-gurdy with organ pipes, Berge, Toulouse, 1771,* Mus. Instr., *Paris*
Bottom *A Hungarian hurdy-gurdy player, photographed in the 1960s*



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Wanda Landowska and her repertoire

A note by
TIMOTHY BAINBRIDGE



Howard Schott's article in the April 1974 issue of *Early Music*, rightly emphasizes the importance of the revival of the harpsichord in the history of the early music renaissance. Perhaps it was only to be expected that the instrument with the most extensive solo repertoire should have been the initiator; nevertheless without the 'star quality' which Mr. Schott ascribes to the playing and personality of Wanda Landowska (1879-1959) we may be sure that the rehabilitation of the harpsichord into public and professional favour would have been a more lengthy affair. The jibes of those opposed to the instrument's unfamiliar sound are well known: the description of Landowska 'shuffling her pack of stainless-steel playing cards' was surely the most picturesque. This short supplement to Mr. Schott's admirable article shifts the emphasis from harpsichord building towards some consideration of Landowska's repertoire (nicely calculated to advance the cause of the harpsichord), the boundaries it set, and of early attempts to use the harpsichord in recordings.

Harpsichordists may be divided into those who excel in the 'pictorial' kinds of music for the instrument (principally the 16th-century English composers and the 17th- and 18th-century French) and those whose preference lies with the more 'abstract' styles of music which we associate with Bach, Handel, Scarlatti, and their imitators in Germany, England, Italy, and the Iberian peninsula. Within each type, of course, further specialization is possible, and in addition there are a few players whose distinction is evident in both. Landowska was amongst these. Her recordings are the evidence of this: to list only her major undertakings, the *Goldberg Variations* (which she recorded twice), *The Well-Tempered Clavier, Italian Concerto* and Chromatic Fantasia and Fugue of Bach; five of Handel's suites; two sets of Scarlatti sonatas; an album of Couperin pieces, including 'La Passacaille' and 'Les Folies Françaises'; and another of Rameau, including the Suite in E of 1724. These were the foundation of her concert repertoire, and it is a mark of the sureness of her taste that these works and these composers are still regarded as the principal monuments in the history of music for the harpsichord. Only recently has there been on record and in the concert-hall any significant extension of the boundaries set by Landowska: I am thinking of the new interest in other composers of 18th-century Italy, besides Scarlatti, or in Scarlatti's followers (Antonio Soler in Spain, Carlos Seixas in Portugal, Thomas Arne in England), or in Froberger, Bach's sons, Louis Couperin, Sweelinck, Frescobaldi, and others.

But before Landowska could attempt her major recordings the musical public had to become better acquainted with the harpsichord's sound. The familiarization was effected by means of her recordings of pieces long established as favourites on the piano: the 'Rondo alla turca', for example, 'The Harmonious Blacksmith' (both recorded in the 1920s), 'Le Coucou', the minuet from *Don Giovanni* (both recorded with orchestral accompaniment, a feature of many early recordings of harpsichord music), and 'Le Tambourin'. Meanwhile Mrs. Violet Gordon Woodhouse made the first recording of the *Italian Concerto*, the work which Landowska was later to describe as 'a *concerto grosso* for solo harpsichord . . . the most living of documents, the most eloquent of explanations'.

Listening to these old recordings one can readily imagine how strange they must have sounded to ears attuned to the piano. One can imagine too how impatient Landowska must have been to abandon these trifles and turn instead to Bach, Couperin, and Scarlatti. Her critical writing never lost the combative quality which characterizes her only published book, *Musique Ancienne* (1909). She had been associated around the turn of the century with the Schola Cantorum of Paris, a group founded in 1896 with the revolutionary aim of reviving plainchant, and it was about this time that she played for Fauré and Dukas, Schweitzer and Tolstoy. In the years before the First World War she also made a number of piano rolls, amongst them Berlioz's 'Danse des Sylphes', Beethoven's Opus 26 Piano Sonata and 'Andante favori', and Mozart's last piano sonata. Only after the war, in 1925, did she at last establish herself at Saint-Leu-la-Forêt, near Paris, and it was there in 1933 that she gave her first public performance of the *Goldberg Variations*.

The real thing fetches a lot of money these days.

In the music world the current concern for authenticity in performance has led to the increased popularity in the use of original instruments.

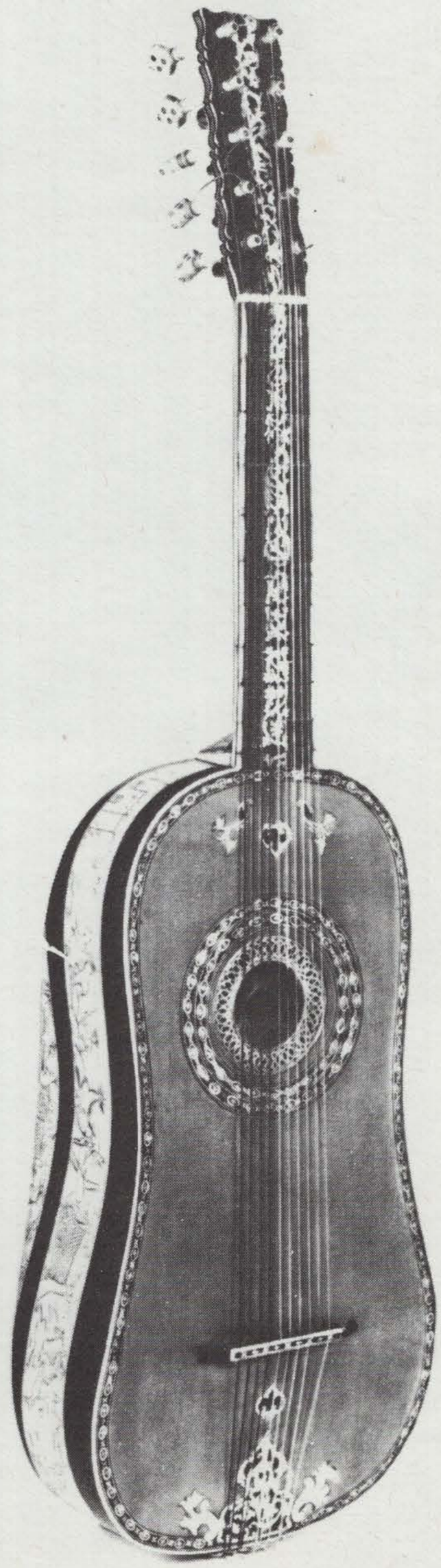
Accordingly, early keyboard, string and wind instruments have soared in value, particularly if they have survived with their original fittings.

You can see from the record prices fetched at Christie's recently, just how valuable such instruments can be.

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by Jacob Stadler, 1624.
Sold for £10,500.

However, her fight to establish the harpsichord was still far from won. To take only three examples: when Adolf Busch and his chamber orchestra made the first complete recording of the Brandenburg Concertos the continuo instrument used was the piano and the soloist Rudolf Serkin; not even the most adamant defender of the harpsichord could fail to acknowledge the beauty of his performance of the long keyboard solo towards the end of the first movement of the Fifth Concerto. This was in 1935. At about the same time Nadia Boulanger and her ensemble were recording the first album of Monteverdi madrigals, and again a piano was used. The same decade also saw the first complete recording of *The Well-Tempered Clavier*, in five silver-grey Bach Society volumes by Edwin Fischer, the greatest Bach pianist of his day (although a performance by Landowska of the English Suite in A minor was included in volume five).

Curiously, these performances on the piano were often closer to what we now consider stylistically authentic than were early attempts to make use of the harpsichord. Experiments with it as a continuo instrument were at first limited to occasional rather half-hearted chords and arpeggios amongst a string section still of Stokowskian dimensions. Even in the thirties Landowska's *rubato* in slow movements was criticized for being too romantic, to say nothing of her generous use of the 16-foot stop, or such practices as rearranging the order of the variations in 'Les Folies Françaises' to achieve greater contrast. The evidence suggests very strongly, however, that all this was not the result of her early training amidst the traditions of late 19th-century Poland, but was rather her considered view of how best to make the music come alive in conformity with 18th-century practice. Kinloch Anderson has described how meticulously she worked on each performance and how she marked her own scores: 'Above each line of music there were several rows of figures, some rows in pencil, one in ink. These represented all the practicable fingerings for the passage, the one in ink being that which she had finally chosen.'

Wanda Landowska died in 1959 at the age of eighty. In the last years of her life she could look back on a career conspicuous not only for the acclaim she had enjoyed as a soloist, but also for the success of her long campaign to restore her chosen instrument to its original dignity. This dual claim to recognition is rivalled only by that of Segovia. Besides bringing before the public a wide range of music of the past in performances of unrivalled power and persuasiveness she had inspired modern composers to write once more for the harpsichord; of these works Manuel de Falla's Concerto for Harpsichord and small ensemble and Francis Poulenc's *Concert Champêtre* are perhaps the best known. But above all her career was important for the part it played in a much wider movement of comparatively recent origin, which has changed the course of musical taste and of musical history: the revival of interest in early music and a new appreciation of its enduring eloquence.

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Maximilian I and his instruments

CHRISTINE K. MATHER

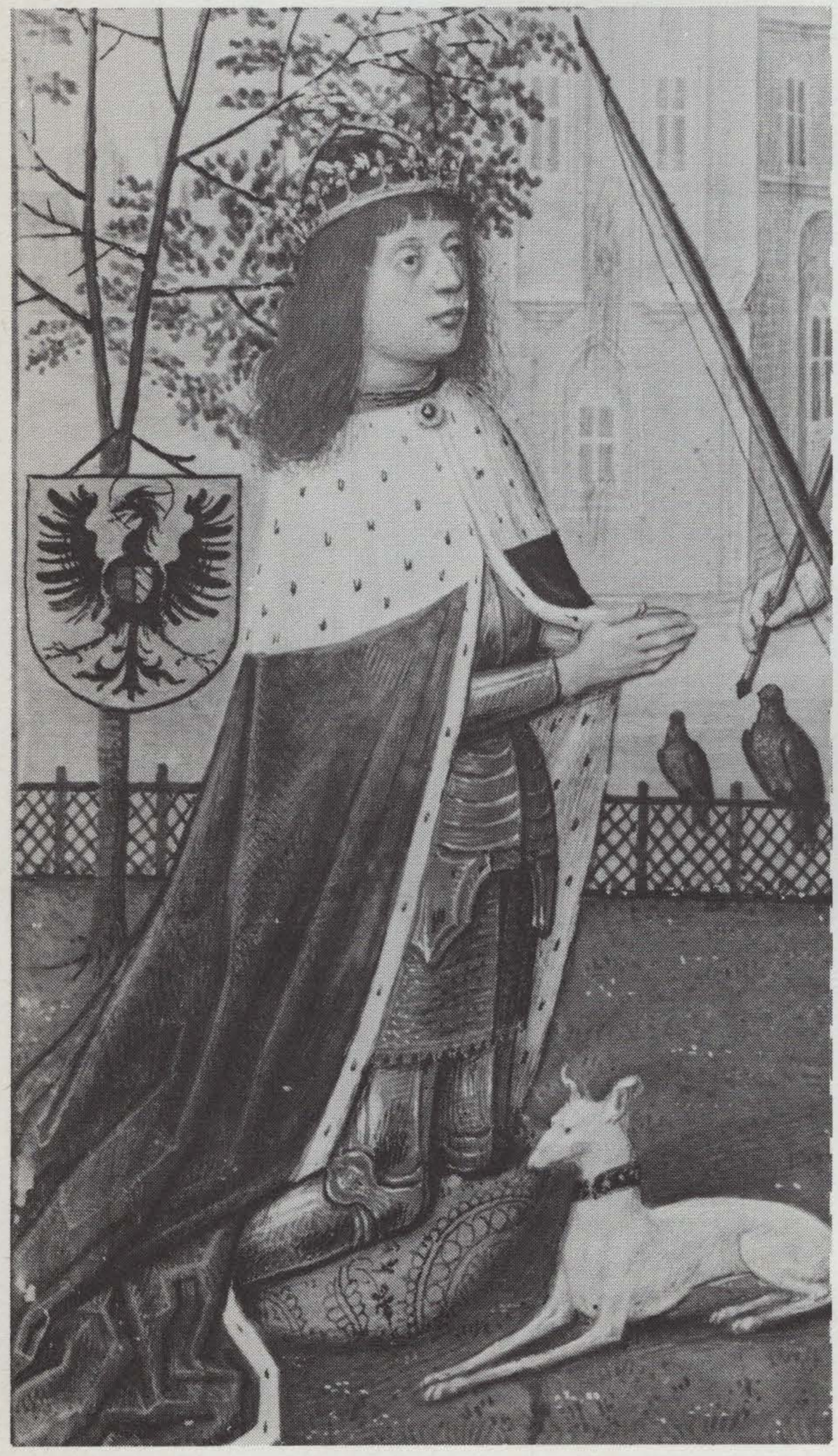
The accession of Emperor Maximilian I (1459-1519) in 1493 did much to bring the influence of the Italian renaissance to eastern Europe. One of the greatest art patrons of his time, Maximilian's musicians included Heinrich Isaac, his pupil Ludwig Senfl, and Paul Hofhaimer, while amongst illustrators of the imperial biographies was Albrecht Dürer. Anxious to ensure that posterity would remember him as he wished to be remembered, he inspired many partly biographical books, at least three of which he planned and dictated. Two of these—*Weisskunig* and the *Triumphzug*—are valuable iconographical sources for early 16th-century German music. The *Triumphzug*, or triumphal procession, is a series of 137 woodcuts, several of which contain portraits of court musicians who are described in the accompanying text. *Weisskunig* is a prose historical romance, dealing with the life of Maximilian's parents, his birth and education, his campaigns and battles.[1]

Maximilian dictated the text to his secretary, Marx Trautsaurwein, who, in 1514, produced the somewhat confused version which was later printed. No complete edition appeared in Maximilian's lifetime. After the original blocks were found at Graz in the 18th century, a first complete edition appeared in Vienna in 1775, to be reissued in London in 1779.[2] A second edition was issued in 1888.[3]

Maximilian and his advisers prescribed the contents of the 236 woodcuts, after which pen drawings were submitted for his approval. Ninety-two of these, with Maximilian's comments on them, survive,[4] as does Trautsaurwein's book of queries[5] containing questions about their subject matter. If Maximilian replied, his answers, unfortunately, were not preserved. Thirteen of the blocks are lost; the remainder are now in the Österreichische Nationalbibliothek in Vienna. Made of pearwood, they measure about 22 cm by 19.5 cm. Five of them bear the names of cutters, of whom there were apparently four, working under Jost de Negker in Augsburg, where the work was carried out between 1514 and 1516. The principal artist was Hans Burgkmair the Elder; his initials HB appear in 110 of the prints, and five of the blocks are ascribed to him on the back.

The text accompanying Print 33 is headed, 'How the young white king learned music and to play string instruments'.[6] Fictitious names were used throughout to describe both persons and events. Maximilian was 'the young white king'; the German *weiss* puns with 'white' and 'wise'; white describe the young king's silver armour. The text explains, with a warning to the reader not to be incredulous, that Maximilian's interest in music follows that of King David and Alexander the Great, that he believes that praise of God and conquest of enemies to be the highest virtues, and that in valiance he outshines both Alexander and Julius Caesar.

Print 33 is one of several devoted to Maximilian's education which show him learning a variety of skills including music, painting, stonemasonry, carpentry, and the forging of armour. Here, the young king stands in a large, lofty,



Portrait of young King Maximilian, from his 'old' Prayerbook

Italianate room in which ten people are engaged in music-making. Fifteen musical instruments are visible, and a sword in scabbard, with belt, hangs on the right-hand wall.

Shading is achieved almost entirely by parallel hatching, and varies from the deep black beneath the far table to the unbroken white of the kettledrum skin in the lower right-hand corner—cross-hatching is used sparingly. Burgkmair differentiates carefully the various textures of marble floor, walls, table-cloth, wood, fur, hair, copper kettledrum, and the figured robe of Maximilian. Linear perspective is not accurate, as is obvious from the end of the organ in the foreground, and the tilting floor level at the back of the room. One of several vanishing points ends just left of Maximilian's head, another outside the picture to the upper left. Aerial perspective is used in the landscape of trees and rocks outside the farthest window, the trees having the smooth oval shape characteristic of Burgkmair's distant trees.

Although the picture purports to show the young king learning 'string instruments', only one is being played. Two others are partly visible, while a fourth, a lute, is concealed in its case. The majority are winds.

Harp

In the foreground, a harp has the most prominent position, perhaps in deference to Maximilian's wish to follow King David. Burgkmair's has only sixteen strings. Virdung (1511)[7] and Agricola (1528)[8] contain woodcuts of harps with twenty-three and twenty-six strings respectively. Both have a straight upright opposite the sounding-board, and a reversed, harmonic curve to which the upper ends of the strings are attached. Agricola's illustrations are largely copied from Virdung. Curiously, his treatise contains a woodcut depicting *Frau Musica* surrounded by musical instruments, one of which is a harp much like Burgkmair's, and quite unlike that described by Agricola. Harps similar to that in Print 33 can be found in many Italian paintings of this period,[9] and in the *Dodecachordon*, where Glareanus calls it a cithara. One must assume that both types were used in early 16th-century Germany. Burgkmair inaccurately depicts the harpist using no less than five fingers to play one string.

Organ

The organ on the left of the print is a positive, of the fixed, or *positiva fixa* type; the pipes are apparently the open-flue type, of 4-foot pitch, as was common in positive organs. That the diameter of the smaller pipes appears to be disproportionately large is not unusual. In medieval organs this accounted for a change of tone-colour as the pitch ascended.[10] The pipes are in two rows arranged in 'yoke' fashion, or what is called *Jochpositiv* in German, quite different from that of the pipes in Agricola's organ. Rudolf Quoika[11] states that the organ in *Weisskunig* has two registers and a range of 40 pitches (F—a^2). But he does not mention the very unusual half octave at the top of the keyboard, nor does he explain how he arrives at the figure of 40 pitches. It is impossible to count the pipes accurately, certainly there are at least 50. As Hans Hickmann suggests, this, and other early 16th-century organs from iconographical sources no longer represent real instruments, the artist having simply drawn on his recollection of an organ.[12]

Drums

The lower right-hand corner has two drums, a trombone, a *tromba marina* and a lute case. The drums were of strictly military use so the grouping of these with the other instruments has no musical significance. Virdung illustrates similar drums and drumsticks, as does Praetorius in his *Syntagma Musicum* of 1619. Large kettledrums had been recently introduced into western Europe from Hungary. Those in Virdung and *Weisskunig* are of an advanced design with the hoop and tuning screws which were not widely used until the end of the 16th century.

Trombone

The earliest pictorial evidence of the trombone is in a painting by Matteo di Giovanni (died 1495) in the National Gallery, London. By the 16th century it was common in Germany. Burgkmair's trombone resembles those represented in Virdung, Agricola, and Praetorius, but it lacks the decorated bell of those in print 20 of the *Triumphzug*, and the artist has omitted to draw the necessary joint for the mouthpiece.

Tromba marina

The *tromba marina* is a curious three-sided bowed string instrument with a bridge designed to drum rapidly against it as it is played. Only harmonics are used, and the resulting sound is loud and trumpet-like. Agricola shows a *tromba marina* (*Trumscheit*) with the usual single string, while Virdung's has an additional half-string. Praetorius shows one with a long string and three half-strings. Burgkmair's *tromba marina* has three long strings. No bow is visible. The instrument was normally played resting on the ground, despite the improbable and uncomfortable position which Memling gives it in his *Christ as a Source of Grace, with Angel Musicians*.[13] No evidence exists for the legend that it was used in convents as a substitute for the trumpet.

Lute

The lute case leaning against a drum is of the common 16th-century type—such a case may be seen open in the engraving by Israhel van Meckenhem (*c.*1450-1503), *Harp and Lute Players*.[14] By this time, lutes were widely used in Germany, the 1566 inventory of instruments belonging to Count Raymond Fugger of Augsburg containing no less than 140.[15]

Clavicymbalum

On the table at the right are a viol, a keyboard instrument, several wind instruments, and three books. Little can be said of the keyboard instrument, as neither its mechanism nor its keyboard is visible. Just enough of the latter can be seen to

show that it is not the recessed type common to clavichords and the square Flemish spinets of the time. It is probably the *clavicymbalum* which Virdung describes as having been recently invented, a small harpsichord similar to the English virginals.

Viola da gamba

The viol is crudely drawn, with an impossibly wide finger board. It lacks the frets which all but *viole da braccia* had to have, although it is too large to be such an instrument. It must therefore be a tenor *viola da gamba*. It has six strings and C-shaped sound holes, unlike those illustrated by Virdung and Agricola, though resembling one in the woodcut of *Frau Musica* mentioned earlier. No bow is depicted.

Recorders

The wind instrument only partly visible cannot be identified precisely. The remainder are of four kinds: two recorders, one crumhorn, one straight cornett, and one flute. The two recorders, with their fipple head-joints, are of typical early 16th-century design, cylindrical, with no trace of the inverted cone which marked later developments. (See Virdung and Agricola.) There is one significant omission: they have only six frontal finger-holes, whereas all the normal sizes were built with seven. Furthermore, in the 16th century the lowest hole was doubled, in order to accommodate the little finger of either a left- or right-handed player, the unused hole being stopped up with wax. The doubled seventh hole is clearly visible in Virdung and Agricola. In order to avoid having to depict each recorder from the back as well as the front, Virdung and Agricola have displaced the back thumbhole to the side of the instrument, making it visible from the front. The larger of the *Weisskunig* recorders is probably a tenor (lowest note c′), approximately 23 inches long; the smaller would be an alto (lowest note g′) of approximately 17 inches. The conjectured length of the larger recorder is confirmed by that of the instrument to its left, a straight cornett, which was built in only one size, 24 inches, with lowest note c′.

Cornett

The cornett became the leading treble wind instrument of the 16th and early 17th centuries, the most virtuosic technique being expected on it. In Germany a differently constructed straight version of the cornett was common in the 16th century. Conical in bore, and fitted with a separate mouthpiece, this is the type illustrated by Burgkmair, Agricola and Praetorius. It should not be confused with the contemporary mute cornett built in the same way, but lacking the separate mouthpiece. Burgkmair's cornett has, correctly, six frontal finger-holes; the seventh hole near the bell could only serve as a tuning hole, such as may be found in crumhorns and early oboes.

Crumhorn

The curved instrument on the table is a crumhorn. Judging its size from that of the cornett, it appears to be a tenor (lowest note c), which would have a tube length of approximately 26 inches. The set of five crumhorns formerly belonging to Alfonso II d'Este (died 1597), now in the museum of the Brussels Conservatoire, contains three tenors, with a lowest note of c, which are 27½ inches long, including reed.

Flute

The remaining woodwind instrument on the table is a cross-blown flute. Virdung shows only one flute (*Zwerchpfeiff*); Agricola shows, for the first time, a family of four *Schweitzer Pfeiffen* or flutes. The small flute, or fife, was well-known in the late 15th century because of its use, with a drum, in German and Swiss military music. Prints 160, 171, and 186 in *Weisskunig* show the military fife and drum, and the text for Print 33 describes the effect of their use in campaigns:

> The young white king brought the manly and cheerful fife and drum. When he went to battle, the fife and drum not only gladdened the hearts of men, but filled the air with the sound that proclaimed that the young king conquered many lands, and always defeated his enemies.[17]

By the 16th century the flute was no longer confined to military use. Cylindrical in bore, it had six frontal finger-holes, not the seven drawn by Burgkmair. His flute appears to be a tenor (lowest note d′) approximately 27 inches long; although drawn a little larger than the cornett, it does not seem large enough to be a 36-inch bass.

The only remaining instrument to be discussed is that accompanying the group of singers in the background. At first glance this might appear to be a cross-blown flute, but the carefully depicted conical bore rules out that possibility. If it were a flute, the player would be blowing across a hole some two or three inches from the end; the instrument would thus project beyond the side of his face. This player blows into the extreme end; he is playing a straight cornett, not a flute. Because of the small size of the cornett mouthpiece, it was necessary to play it at the side of the mouth where the lips are thinner. Maximilian's favourite cornettist, Augustin, is shown in the *Triumphzug*, prints 26-27, playing in just this way. Unlike the *Weisskunig* cornettist, Augustin is a right-handed player, but like him, he is accompanying a group of singers.

No evidence has been found to show that the depictions of musicians in Print 33 are actual portraits. With the exception of the harpist, who bears a strong resemblance to the third figure from the left in Print 75 of *Weisskunig*, none of the musicians resembles other characters in either the *Triumphzug* or *Weisskunig*. The *Weisskunig* cornettist cannot be Augustin, for we have seen that Augustin is a right-handed player, and no musician would waste time learning to play a wind instrument both right- and left-handed. The *Weisskunig* organist is dressed very differently from Hofhaimer in *Triumphzug* prints 21-22, and it is unlikely that such a famous musician would be portrayed with his back to the observer. Even the *Blasebalgetreter* or bellows-blower bears no resemblance to the one who pumps for Hofhaimer.



'How the young Weisskunig learned to know music and string instruments.' Plate 33 of Weisskunig

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Print 33 is evidence of how wind instruments predominated over strings in the 16th century. Contemporary inventories, such as that of King Henry VIII at the time of his death in 1547 also show this by listing no less than 77 recorders, 25 crumhorns, and 5 cornetts, but only 25 viols. The value of Print 33 lies not in the details of instrument construction, for many of these have been shown to be inaccurate, but rather in its record of the variety of instruments in use at the German Imperial court in the early 16th century.

NOTES

[1] Cf. Louise E. Cuyler, *The Emperor Maximilian and Music* (London: Oxford University Press, 1973).

[2] Campbell Dodgson, *Catalogue of Early German and Flemish Woodcuts Preserved in the Department of Prints and Drawings in the British Museum* (2 vols. London: 1911), I, 90.

[3] *Der Weisskunig, nach den Dictaten und Eigenhändigen Aufzeichnungen Kaiser Maximilians I. Zusammengestellt von Marx Trautsauerwein von Ehrentreitz*, ed. Alwin Schultz, *Jahrbuch der Kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses*, VI (Vienna, 1888).

[4] Österreichische Nationalbibliothek, Codex 3033. Also in the library of Prince Liechtenstein, Vaduz.

[5] Österreichische Nationalbibliothek, Codex 3034.

[6] Wie der junge Weisse König Musik und Saitenspiel kennen lernte.

[7] Sebastian Virdung, *Musica getutscht* (Basel: 1511).

[8] Martin Agricola, *Musica instrumentalis deudsch* (Wittenberg: Georg Rhaw, 1528).

[9] Emanuel Winternitz, *Musical Instruments and their Symbolism in Western Art* (New York: Norton, 1967), Plate 49, intarsia of *Harp and Recorders* (Stanza della Segnatura, Vatican). Also Plates 66-67, Master of the St. Lucy Legend, *Ascension and Coronation of the Virgin* (National Gallery, Washington, D.C.).

Girolamo Forni, *Musical Soirée* (Metropolitan Museum of Art, New York).

[10] Rudolf Quoika, *Das Positiv in Geschichte und Gegenwart* (Kassel u. Basel: Bärenreiter, 1957), pp. 14 and 103. I am grateful to my colleague at the University of Victoria, Gordon Rowley, for his assistance in identifying the organ.

[11] Ibid., p. 117.

[12] Hans Hickmann, *Das Portativ: ein Beitrag zur Geschichte der Kleinorgel* (Kassel: Bärenreiter, 1936), p. 54.

[13] Musée Royale des Beaux Arts, Antwerp.

[14] M. Lehrs, *Geschichte und kritischer Katalogue des deutschen, niederländischen, und französischen Kupferstichs in XV Jahrhundert* (Dresden: 1883), Plate 280, no. 674.

[15] *Denkmäler der Tonkunst in Bayern*, ed. A. Sandberger (36 vols; Leipzig: Breitkopf und Härtel, 1900-31), V.

[16] Winternitz, Plate 49.

[17] Curt Sachs, *The History of Musical Instruments* (New York: Norton, 1940), p. 302.

MUSEUMS AND LIBRARIES HOLDING ORIGINAL PRINTS OF WEISSKUNIG 33

Stuttgart, Staatsgalerie. Graphische Sammlung.
Weimar, Schlossmuseum.
Vienna, Albertina. Graphische Sammlung, Codex Cum. II, 6 (Ambr. 324).
Vienna, Österreichische Nationalbibliothek. Codices 3032, 3033, and 3034.
Vaduz, Library of Prince Liechtenstein.

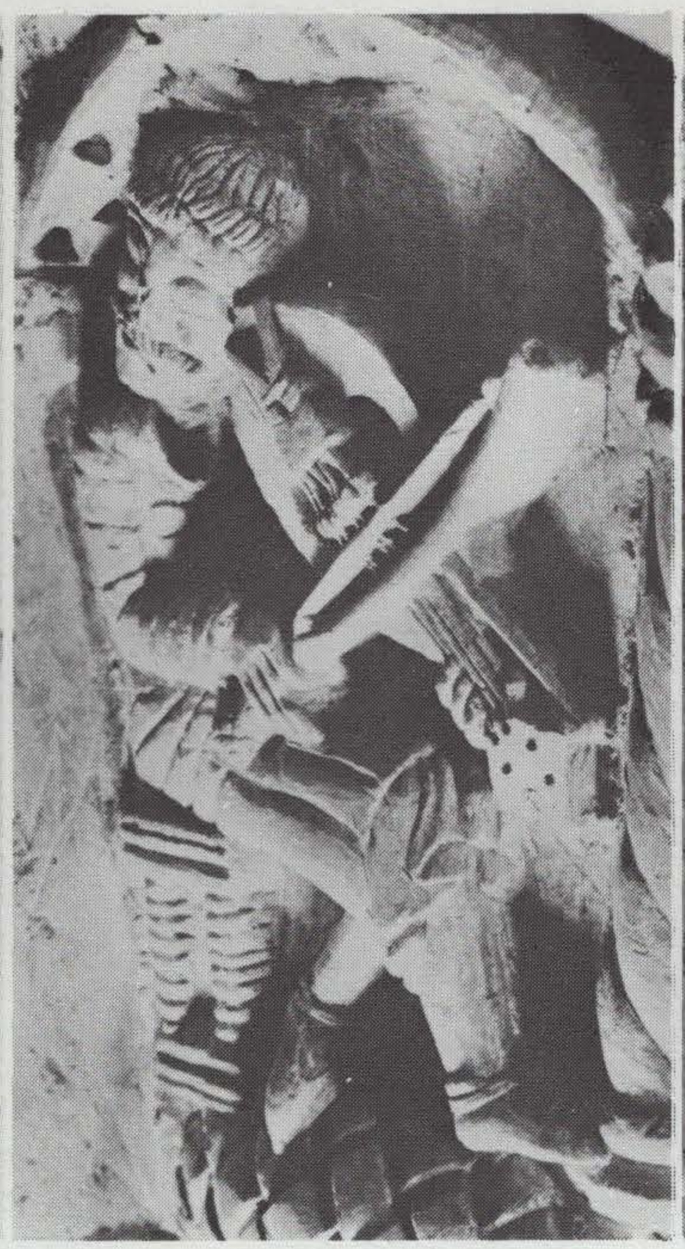
Christine K. Mather is Associate Professor and Director of the Graduate Program in Musicology in the Department of Music, University of Victoria, British Columbia, Canada.

The diversity of medieval fiddles

MARY REMNANT



1 *Captions on page 48*



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'It is to be hoped that the "Cremonese" school of medieval fiddle making is doomed'—thus ends Christopher Page's article 'An aspect of medieval fiddle construction' in the July 1974 issue of *Early Music*. Using the word 'fiddle' in its generic sense, he reasons that, as many medieval pictures of fiddles show no nut or fingerboard, their strings must have been intended to pass directly from the bridge or its equivalent to the pegs, having no intervening contact with the instrument itself. He compares this aspect of their construction to that of Greek and Cretan *lyras*, and calls for performers and manufacturers to study those aspects of folk fiddling, such as droning on instruments with flat bridges, which are relevant to the performance of medieval music.

Certainly his remarks apply to numerous types of medieval fiddle,* and particularly to those of the rebec family, but not to all of them. We must remember that their great diversity of construction in the Middle Ages involved very different techniques of performance, and must have produced very varied sounds. We must also remember that the Cremonese school of *violin* making did not spring up overnight, but was founded on very ancient traditions, some of them certainly going back to the Middle Ages. It is not, however, the purpose of this article to write a history of the ancestry of the violin, but to follow up some of Mr Page's points and to bring up related matters.

First of all there is the subject of artistic inaccuracy, which was only too frequent. Nevertheless, to say 'Fiddles which are carelessly drawn are of no use as evidence' is a harsh judgement. An instrument may be inconsistent in one respect but quite reasonable in others. There are, for instance, numerous pictures of fiddles which have an indeterminate number of strings, but also show the distinct presence of a fingerboard. When these are added to the number of more accurate pictures, it becomes apparent that the fingerboard was in fact widely used before 1300, and does go back to the 11th century (Pl. 1). Even the aspect of an inconsistent number of strings and pegs must be treated with caution if they are carefully represented. Some modern Hungarian hurdy-gurdies have three strings and four pegs, apparently to create a symmetrical effect in the pegbox. Such whims cannot therefore be ruled out from the designs of medieval fiddle makers.

The absence of a visible nut, when not on an instrument

* While all medieval bowed instruments can be generically classed as 'Fiddles', and include numerous hybrids, they can broadly be divided into certain basic types. My own terminology is based on the following characteristics:

Rebec: a vaulted back, tapering to form the neck.

Medieval viol: often large, generally with incurved sides, and played down the lap or between the knees, going out of fashion *c.*1300.

Fiddle: a clear distinction between the body and neck, *and/or* a more-or-less flat back.

Crowd: a bowed lyre.

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1 *Paris, Bibliothèque Nationale. MS Lat. 9449, f34v. French, c.1060. Detail of man playing rebec*

2 *St. Benoit-sur-Loire, Abbey. Apse capital, 11c. Detail of man playing fiddle*

3 *Cluny, Abbey. Capital, 12c. Detail of man playing fiddle*

4 *Chartres, Cathedral. West doorway, mid 12c. Detail of Elder with medieval viol*

5, 6 *Santiago de Compostela, Cathedral. West doorway, 1188. Elders with fiddles*

7 *Paris, Bibliothèque Nationale. MS Lat. 2508, f.IIv. North Italian, early 12c. Detail of Elder with hybrid crowd*

8 *Madrid, Escorial Library. Cantigas de Santa Maria, f.46v. Spanish, late 13c. Musicians with fiddles and plucked instrument*

9 *Bolzano, Dominican Church. St. John's Chapel, fresco, Italian, c.1330-50. Detail of angel playing fiddle*

10 *Florence, Uffizi Gallery. Jacopo del Casentino (1297-1358?). 'Saint Bartholomew enthroned, and Angels'. Detail of angels with fiddles*

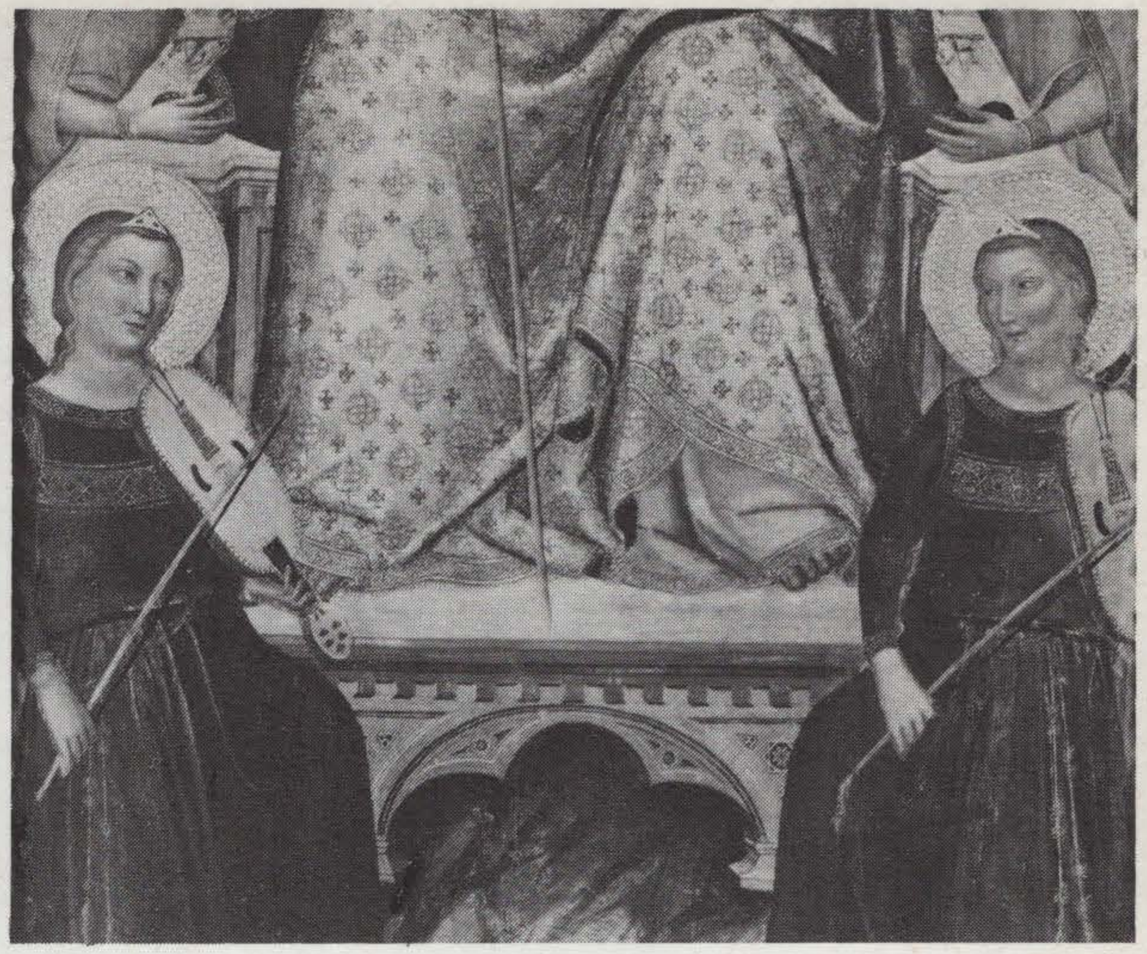
of similar construction to the *lyra* type, can be accounted for in various ways. (For a clear representation of a nut, see Pl. 4.) There is, for example, the type of pegbox which, although made from the same piece of wood as the main body and neck of the instrument, is not flat but hollowed out on top. The edge of the hollow is shaped into a slight rim, and this itself acts as a nut, as can be seen in a 12th-century carving of the abbey of Cluny (Pl. 3). Another method accounts for some of the 'strings that fade away before reaching the pegs for which they are intended'. This is when the strings pass through holes at the end of the neck, disappearing from sight to be attached to the pegs below, as shown on an 11th-century capital at the abbey of St. Benoit-sur-Loire (Pl. 2). This method survived throughout the Middle Ages, reaching its culmination in the Renaissance *lira da braccio*. At the cathedral of Santiago de Compostela the great *Portico de la Gloria*, dating from 1188, contains several fiddles (in the specific sense, i.e. with a distinct neck and almost flat back) which not only have this latter peg arrangement, but also a fingerboard (Pl. 5, 6). The fact that there are no bows in sight does not alter the classification of these instruments, some of which are very casually being plucked by Elders of the Apocalypse while talking to their neighbours. The Elders are seldom seen to be playing seriously, and at the French cathedral of Oloron, their bows are hanging up on the wall behind them.

The subject of bridges is very complex. From the 14th century onwards there are numerous representations of curved ones, enabling the performer to play on each string separately. From before that time there do exist other examples (Pl. 7), but they are less frequent, and the many flat bridges indicate a considerable amount of drone fiddling. There is still the possibility that some flat bridges may have had grooves at different levels for the different strings.

Very often there is no visible bridge at all. This happens too frequently to be regarded as an accidental omission by the artist, or as being unnecessary as the bow might cover that part of the instrument in the picture. The solution is in fact simple, but it was not often shown by artists until the 14th century. The tailpiece actually sits on the bridge or else has feet, thus combining the two parts (Pl. 9). When a painter depicted the straight front view of a fiddle he rarely needed to show this, exceptions being when the bridge extended from underneath the tailpiece on each side (Pl. 8). The great advantage of this combination was that it extended the sounding length of the strings, thus making more easily attainable low notes such as the Gs (relataive pitch) prescribed for three types of 'viella' in the *Tractatus de Musica* (*c.*1250) by Jerome of Moravia. The use of a combined tailpiece and bridge would render unnecessary the numerous anachronistic covered strings which are so often fitted to medieval fiddles today.

To study this subject at all thoroughly it is necessary to look at hundreds, if not thousands, of medieval pictures and carvings. It then becomes apparent that some of the instruments represented are direct ancestors of the folk instruments of today, while others show a continuous line of development leading to the violin. The detail given here from 'San Bartolommeo in Trono e Angioli' by Jacopo del Casentino (1297-?1358) shows, on the left, a fiddle with curved bridge, fingerboard, and strings descending below the pegbox. The fiddle on the right indicates that the back appears to be of a different piece of wood from the sides, a practice which was then rapidly gaining ground (Pl. 10). This picture, showing instruments which may have had sound-posts, can well illustrate the link between 12th-century Santiago de Compostela and 17th-century Cremona, and is worthy of the oft-quoted tribute by Johannes de Grocheo:

10



> Among all stringed instruments seen by us the fiddle ['viella'] appears deserving of first place. For as the soul having understanding virtually includes within itself all other forms of ability, and as the tetragon the triangle, and as the larger number the smaller, thus does the fiddle include within itself all other instruments. It may be that some move the minds of men more with an earnest sound, as do the drum and trumpet in feasts, jousts and tourneys, but on a fiddle all musical forms are more precisely distinguished . . . A good artist plays on the fiddle every *cantus* and *cantilena* and every musical form in general.
>
> (Johannes de Grocheo, *De Musica*, *c.*1300)

Postscript

In response to Mr Page's query as to whether any modern performers use fiddles with drones, the present writer has for several years demonstrated drone-fiddling in lecture-recitals and concerts, both in Europe and America. The instrument used is a fiddle by Rudolf Eras, in which the slight curvature of the bridge renders possible the playing of a single note or two or three at once. She has recently had a rebec made by Neil Hansford, in which the bridge and tailpiece are connected, and all the strings sound together.

Mary Remnant is a lecturer at the Royal College of Music and a freelance musician. Her Oxford D.Phil. thesis was on Bowed Instruments in England up to the Reformation *and she has written the articles on 'Fiddle' and 'Rebec' for the forthcoming sixth edition of* Grove.

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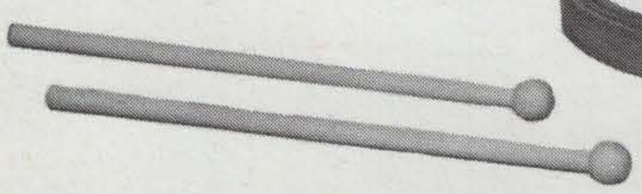
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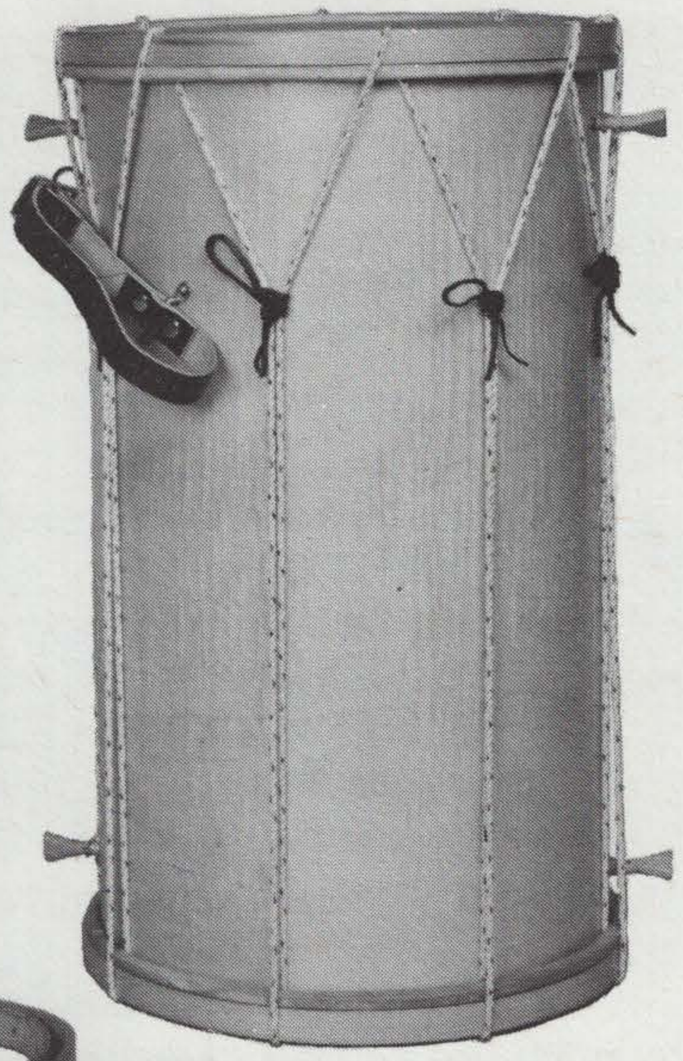
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Christopher Page replies:

I have read Miss Remnant's article with great interest. May I take this opportunity to reply to some of the points raised?

Miss Remnant stresses that my remarks '. . . apply to numerous types of medieval fiddle . . . but not to all of them'. I agree. Nowhere in my article do I state, or even imply, that this is not the case. Concerning the absence of the nut and the consequent use of the pegs to perform its function I wrote 'This method of fastening was *widely used* in the *12th and 13th centuries* . . .'.

It is evident that there existed a 'great diversity of construction' in the manufacture of bowed instruments during the Middle Ages, but surely it should not be so readily assumed that this implies 'very different techniques of performance'? The extent to which such diversity of construction is both a product and source of different playing techniques is an organological question (of particular importance to students of the medieval period) that is by no means solved as yet. No doubt comparative musicology will contribute dramatically to the elucidation of this problem in the future. At the present time our understanding of oral musical tradition lags behind our understanding of oral literary tradition, and it remains to be seen how far the standardizing influences that obtain in the latter operate in the musical sphere.

With regard to the 'Cremonese' school of medieval-fiddle making, I deliberately used this adjective associated with the greatest achievements of the luthiers' art in a frankly pejorative sense hoping to strike an impetuous spark that would kindle a new approach to medieval fiddle playing and construction based more upon consideration of contemporary folk-instruments and techniques than the structure and technique of the violin. It is surely obvious that this usage is not adopted to deny 'the *link* between 12th-century Santiago de Compostela and 17th-century Cremona'.

My remark that 'Fiddles which are carelessly drawn are of no use as evidence' is made in quite specific contexts, preceded by, and indeed followed by, discussion of the depiction of string fixtures in medieval manuscripts. In view of this Miss Remnant's corrective 'An instrument may be inconsistent in one respect but quite reasonable in others', is surely gratuitous.

Concerning the use of fingerboards on medieval fiddles, I do feel that my remarks on this subject are less judicious than they should be, though I would not conclude with Miss Remnant on the basis of the evidence I have seen that they were *widely used* relative to fiddles without fingerboards.

I think it unlikely that the discrepancies between the number of pegs and number of strings observed in some illustrations are due to the fact that medieval makers included redundant pegs on their pegboards in order to create a symmetrical design—a feature which the artists then represented. An instrument builder must know how many pegs his instrument is to have (how else can he complete his task?) and there is no number of pegs that cannot be accommodated on a pegboard in a symmetrical design. My article contains plates showing how this was done with one, two, three, and four pegs. The illustration I reproduce to illustrate the fault in question evinces no attempt at symmetry. It is merely inept.

Miss Remnant's point concerning pegboards with hollowed-out upper surfaces is of great interest. I have no doubt that this partially accounts for the absence of nuts on medieval fiddles. I am also interested to see that Miss Remnant has drawn attention to the use of holes in the necks of fiddles to direct the strings to their fastenings, for it has been clear to me for some time that this method of fixture was by no means uncommon.

With regard to Miss Remnant's remarks about curved bridges, I believe that there is much to add, though my space is limited. The frequent occurrence of round bridges should be seen in context: flat bridges were also employed (my article reproduces three 14th-century examples), and also, a round bridge by no means precludes drone-playing. The question of bridges is indeed complex, but it should be viewed as an aspect of a much more complex question: the survival of drone playing in certain spheres of instrumental usage well into, and perhaps beyond, the late Middle Ages. We need a far more accurate understanding of the content and style of improvised minstrelsy—the main source of music in the Middle Ages, and much more information about the musicians of medieval society (the purely secular instrumentalist playing *ex usu*, the musician with some knowledge of musical theory playing, to some extent, *ex arte*, etc., and the techniques of each). Similarly, more information is needed about the inter-relationship of popular and courtly taste in instrumental usage, and about the possible differences between improvised minstrelsy and the performance of the music that survives in the manuscripts. All these factors must be considered when discussing the question of rounded bridges.

Miss Remnant's remarks about the omission of the bridge and the use of tailpieces with feet are of great interest. I have been playing a rebec built in this way for some time and have never found the resources of the instruments inadequate.

I am grateful to Mr Page for clarifying points from his article.

Correction

In Christopher Page's reply to Brian Sargent's query concerning the *pes* of *Sumer is icumen in* (*EM*, October 1974) the quotation from Deschamps should read: '. . . chanter par voix et par art, sanz parole.' (*L'Art De Dictier*, 1392, ed. Raynaud, G., in *Oeuvres Complètes*, vii, p. 272. SATF, 1891, reprinted 1966.)

Bruges harpsichord week 1974

HOWARD SCHOTT

There is much that is unique about the Festival of Flanders. For one thing, it is staged most beautifully in the lovely Flemish cities which have fortunately preserved so much of their heritage, none more so than Bruges. In the days of its earlier greatness in the 14th and 15th centuries music was cultivated there along with the visual arts, during a truly Golden Age which included such musicians as Dufay and Binchois as well as master painters like the Van Eycks, Vander Goes and Memling. Today many of the buildings of the period such as the Town Hall and the Memling Museum remain to provide exquisite settings for the musical events associated with the Festival, especially the fortnight of music in Bruges which includes an entire week dedicated to one of three instruments in alternation: the organ, the harpsichord and the recorder. In the case of the harpsichord at least, while there are other prestigious and coveted awards, only at Bruges will the competition be combined with a comprehensive exhibition of instruments by leading makers, a distinguished series of concerts of early music featuring the harpsichord, as well as practical demonstrations and lectures by outstanding performers. International standards are set both with respect to the instrument and to performers. If anyone is in doubt about the vitality of the harpsichord revival and the ever-widening interest in early music in general, he need only call in at Bruges to be reassured.

Returning to Bruges after a lapse of three years, one was immediately struck by the fundamental change in the type and quality of the instruments exhibited. Gone was the 'modern' harpsichord, the heavy-cased, leather-plucked instrument with registration pedals and a 16-foot stop which dominated the concert scene for decades. To be sure one such was on stage along with traditional instruments by Dowd and Schütze, which were invariably preferred for the interpretation of early music, for the possible use of competitors who might feel obliged to perform the compulsory modern work on such a 'Bach' model. In fact, hardly any of them did so, preferring to sacrifice the 16-foot register asked for in the score in favour of the fuller tone and richer basses of the classic harpsichord, and to rely on page turners to add and subtract stops as required. Another major change from previous years was an overall improvement in standards of construction. A number of commercial producers of harpsichords were not represented at all this year. Most of the semi-professional builders formerly on show did not reappear. These facts are surely not unrelated to the growing interest in the harpsichord kit. Some kits are so well designed and furnished with such excellent materials that, if the skill of the home craftsman is equal to the task, he can produce harpsichords from them of a quality surpassed only by the instruments of the very top builders. The cost, too, is substantially less than that of even a commercial grade instrument. But, in the case of both professionally-built and kit instruments, the standard of finish varied widely. (I am not referring to outward decoration, although there were some lavishly adorned instruments on view, a few of which were even tasteful.) Some builders set themselves a goal of virtual perfection of tone and touch, and then attain it with each instrument. Other makers are less consistent, even if no less exigent in principle. A few, alas, for all their skill in design and construction, simply do not understand how an instrument works as a means of making music. In a harpsichord this involves, principally, setting up the keyboards and voicing, regulating and adjusting the instrument. In a year when so many builders elected to return to wooden jacks without adjusting screws and some even to real quill rather than Delrin as the plectrum material, differences in standards in this respect were all the more noticeable.

It is impossible to give a critique of all the harpsichords on show. In a sense, one was provided by the artists on the competition jury, each of whom performed in concert on his preferred harpsichord. Gustav Leonhardt began his opening recital on a French harpsichord by David Rubio of Duns Tew, Oxford, quilled in raven and crow, strung at low pitch and quite ravishing in sound. (The feel of genuine quill under the fingers is distinctive; it not only allows but demands a wider range of nuance.) In the same concert Leonhardt also played on a superb South German forte-piano by Adlam-Burnett of Goudhurst, Kent, an instrument which had so impressed the performer that he had altered his programme at the last minute to include music for fortepiano. On the following evening Alan Curtis also used the Rubio instrument but played his first number on a late Flemish double harpsichord by Keith Hill of Grand Rapids, Michigan. In contrast with the refined French sound of the Rubio, this harpsichord had a muscular, rather coarse-grained sound which the player's skilled fingers made convincing in the context of the particular music performed. Next Kenneth Gilbert was heard on two Adlam-Burnett instruments, the fortepiano and a beautiful French harpsichord modelled on the 1730 Nicholas and François Blanchet instrument in Boston, U.S.A. The Blanchet tone seemed not only completely appropriate to the French music on the bill, but also equally so for the Bach pieces. For their interpretation of Bach's C major double concerto, Christiane Jaccotet and Hedwig Bilgram chose a brilliantly-



Sassman harpsichord after Christian Zell 1728



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Adlam-Burnett fortepiano after Heilmann c.1785



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Praetorius and Marais

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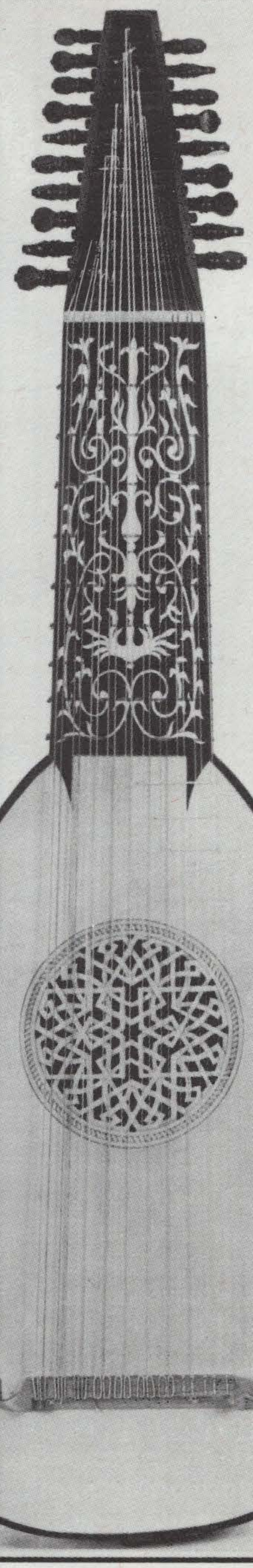
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toned (rich in partials) harpsichord by Robert and Andrea Goble of Headington, Oxford, after the 1745 Dulcken in Washington, and a dark, velvety-sounding (emphasizing the fundamental) copy by Martin Sassmann of Hückeswagen of the 1728 Christian Zell double in Hamburg. A more striking contrast of sounds can hardly be imagined, but the extreme tonal differentiation proved very effective in music for two harpsichords. Colin Tilney played a similar Dulcken model by Clayson and Garrett of Lyminge, Kent, in his concert which demonstrated that, like the French harpsichord of Blanchet and Taskin, for all its differences from it, such a late Flemish instrument can cope with the full range of music. The same makers also displayed a handsomely veneered single-manual harpsichord based on a Kirckman original of 1776. (Auction prices for old English harpsichords have finally reached a level which justifies the production of modern copies in economic terms.)

A number of other fine instruments were heard in the course of brief demonstration programmes played in the exhibition halls. The magnificent Blanchet model in black and gold *chinoiserie* lacquer by William Dowd's Paris atelier proved not unexpectedly to be in the gold medal class for touch and tone as well. Every detail was superbly executed, especially the finely sculpted keyboards. An unusual harpsichord was one by a young Swiss builder, Werner Iten of Zug, a copy of an Italianate instrument of 1619 by Johannes Mayer of Salzburg, with a clear, decidedly astringent sound which attracted considerable comment. Among the various instruments displayed by the Dutch builder, G. C. Klop of Garderen, a large 18th-century Italian instrument of 5-octave compass impressed one as very successful in conception and execution. Belgian makers, of course, were also well represented. Knud Kaufmann of Brussels exhibited replicas and modern interpretations of classic instruments, both types crafted with care and taste. The harpsichords of Maene of Sint Eloois-Vijve seemed to be built around elaborate decorative schemes, more successful in the case of a simple instrument such as a copy of the 1650 Jean Couchet virginal in Antwerp, than where the prototype was as formidable as the famous Ruckers-Taskin belonging to the Comtesse de Chambure, a harpsichord covered in gold *vernis martin* and delicate paintings. Jean Tournay of Noville-les-Bois, exhibited an interesting single-manual with two 8-foot stops after Albert Delin. The van Emmerik brothers of Utrecht showed instruments that evidenced a high standard of craftsmanship, especially a fine muselar and a well-made copy of the Antwerp Dulcken single harpsichord. The John Feldberg workshop of Sevenoaks, Kent, also exhibited their interpretation of this 1747 instrument, as well as their now familiar French double after Goujon and an English virginal, all instruments of very high quality. Mark Stevenson of Chelsea showed a varied group of instruments designed after originals by Taskin, Hitchcock and Ruckers. The instruments of Rainer Schütze of Heidelberg have been prominent at Bruges since the inception of the Harpsichord Week in 1965. This year his harpsichords lived up to their reputation for full-bodied tone and sturdy con-

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struction. Neuperts of Bamberg, although still very much involved in the production of modern harpsichords, exhibited only their new line of instruments freely derived from classic models, as well as the South German fortepiano which they have produced for many years.

Among the kit harpsichords, the beautifully crafted Taskin model shown by Frank Hubbard of Boston, USA, enjoyed an outstanding success and was chosen by two finalists in the competition. Three European distributors of Zuckermann (USA) kits displayed four different instruments. The one which impressed me most favourably was the Flemish single, a relatively simple but remarkably versatile harpsichord. Heugel of Paris also showed a variety of instruments, including two novelties: a clavicytherium version of Hubert Bédard's Italian harpsichord, and a fine reproduction of an English fortepiano designed by Johannes Carda. The trend to kits is certainly here to stay. The Hubbard firm will shortly be marketing a pedal harpsichord and a Viennese fortepiano in kit form. No doubt there are other new kits in the pipeline.

In addition to harpsichords and fortepianos, Heugel and Sassmann each displayed a clavichord apiece. In the prevailing bedlam it was impossible to form any opinion of their musical qualities but they appeared neatly made. The Rubio workshop exhibited several lutes and four bowed strings from the master's own hand: Stainer and Andrea Amati model baroque violins, a Gagliano baroque cello and a copy of the John Rose lyra viol, all of exquisite workmanship. No wind instruments were on display this year, but considerable interest was aroused by the fine copy of a Denner oboe made by Bruce Haynes, now resident in Amsterdam, and played by him in his concert with Alan Curtis.

The competition for performers drew a field of almost 40 contestants. This number was reduced to nine semi-finalists and five finalists in due course. The standard of performance was very creditable with occasional brilliant flashes. But no one player could sustain a sufficiently high level to deserve a first prize. The jury awarded the second prize to Henk Cuppers (Netherlands), two third prizes to Eric-Lynn Kelley and Martin Pearlman (USA), a fourth to Gordon Murray (Canada), and a fifth to Larry Phillips (USA). (No contestants in the figured bass competition got beyond the preliminary round.) The obligatory works covered a broad range of styles, from the virginalists to Ligeti in fact, so that each performer's strengths and weaknesses were sure to be revealed. It was interesting to observe the contestants' marked preference for 17th-century works when it came to their free choices. Performance nerves seemed to afflict at least one player, who rose from the harpsichord after playing Ligeti's *Continuum* and dramatically tore the piece of music in two!

In retrospect perhaps the most valuable part of the total Bruges experience may well have been the lecture series presented by the distinguished artists on the competition jury. Colin Tilney began these with a most informative talk on playing the English virginalists and this was followed by Gustav Leonhardt's exegesis of movements from Bach's C minor French Suite. It was especially noteworthy that these two sensitive and scholarly performers both warned against the dogmatic literalism which some enthusiasts bring to the task of interpreting early music. Basic musicality and common sense must prevail over doctrinaire applications of 'old fingerings', inequality and other aspects of performance practice. Tilney's most memorable epigram was to the effect that the ornaments in virginal music may be brilliant or expressive, but they are never standardized. Leonhardt's dry wit led him aptly to characterize the French systematization of rhythmical inequality as 'a frozen liberty', and to add that all notes are *inégale*, but some are more *inégale* than others. One was somewhat at a loss to understand his observation that rubato is actually the result of dynamics and nothing else. For him, baroque music always seems a music of decrescendos, with only rare crescendos which do not carry over the barline.

Alan Curtis gave a most informative talk on playing from unfigured bass parts, especially in 17th-century music. Treatises like Aggazzari's are helpful but the rules soon give out and the ear and sense of style must take over. He praised the chitarrone, Caccini's favourite, as a continuo instrument for vocal music; it is gentle and cannot intrude into the treble region. The viola da gamba was not the invariable continuo partner of the harpsichord. In Italian 17th-century opera the cello was more frequently used. In free recitative the long note values are purely conventional and not to be played literally; even with the viol or cello performing them with an instant and drastic diminuendo, musical nonsense will result from their playing them at all. He was followed by Christiane Jaccotet who, with an assistant flautist, gave a valuable practical demonstration of how she would perform the figured bass of a Bach sonata. She presented possible alternative realizations and then explained her reasons for choosing the one she preferred. The final lecture was offered by Kenneth Gilbert on the music of Jean-Henri d'Anglebert which he has edited for a forthcoming publication. He dealt with some of the problems faced by the interpreter confronted by the simple structures but complex textures of the music. Unlike Chambonnières and Louis Couperin, this composer has put everything down in his score; no further elaboration is required. When played on a 17th-century French instrument, such as d'Anglebert must have used (he died leaving three one-manual harpsichords, including a Ruckers), the texture no longer seems so compressed. But this earlier type of instrument remains to be discovered. No copy of one was on view at the exhibition, it was noted.

Bruges is already busily preparing for the 1975 Recorder Week. It is reported that 43 contestants from Japan alone plan to enter the competition. That number was the total of participants in 1972, it will be recalled, so the time taken up by the competition may well have to be extended. If this year's standard of musical interest is maintained, as one has every right to expect, the forthcoming Festival of Flanders and the Recorder Week in Bruges should prove rewarding to devotees of early music.

Rovetta and Tunder – misattribution or plagiarism?

JEROME ROCHE

Not long ago I had occasion to transcribe the *Salve Regina* for alto, five strings and continuo from Giovanni Rovetta's *Motetti concertati a 2, e 3 voci*, published in Venice in 1647 as the composer's opus 10; the source was a microfilm of the copy in Bologna's Civico Museo Bibliografico Musicale. The date of publication was some three years after Rovetta had succeeded Monteverdi as *maestro di capella* at St Mark's, Venice, consequent upon the latter's death in 1643; he was to hold the post until his own death in 1668. During this later period of his life he not only was one of the major Italian church composers, but also earned wide popularity in northern Europe. One of his earlier motet collections was issued at Antwerp in the late 1640s, manuscript copies of his works circulated in England, where his music seems to have been especially admired, and the German anthology compilers of the 1640s and 1650s included works by him in their selections of the latest Italian motets.

What drew my attention to this *Salve Regina* was its scoring: solo motets with a five-part string ensemble were very unusual in Italy at this time—usually a solo voice was contrasted just with a pair of violins, the inclusion of lower parts being specified only in works on a much larger scale, and then often left to the option of the performer. Since there is no evidence that lower parts were made up for particular occasions to produce a fuller texture in the manner current in the opera house, we can assume that when a composer provided them he intended a much more sonorous texture than was possible with only violins and continuo, as can be seen from the beautifully solemn opening bars: (Ex. 1). When transcribing it, the richness of this string scoring makes one think of German music; for one associates it with the five-part string writing that was common in the mid-baroque German cantatas of such composers as Bruhns, Tunder and Buxtehude, with written out *obbligato* lower parts where the Italians would merely have written for two violins, in trio-sonata fashion.

When shown the transcription, an undergraduate who had been making a special study of German cantatas in the pre-Bach era was also struck by the music's similarity to a work he had looked at, and he later produced No. 3 of the Tunder volume in D.D.T.,[1] a motet on the text *Salve mi Jesu* for alto solo, five strings and continuo. This turned out to be identical with my Rovetta transcription! Identical, that is, except that the text had been 'Protestantized', the basso continuo part was almost entirely lacking and had been editorially reconstructed, and a few ornament signs had been added. Here then was a fascinating case of misattribution or perhaps even deliberate plagiarism.

A correspondence with the Tunder scholar Dr Georg Karstädt of Lübeck, who is writing the article on him for the forthcoming edition of *Grove*, established the following facts:

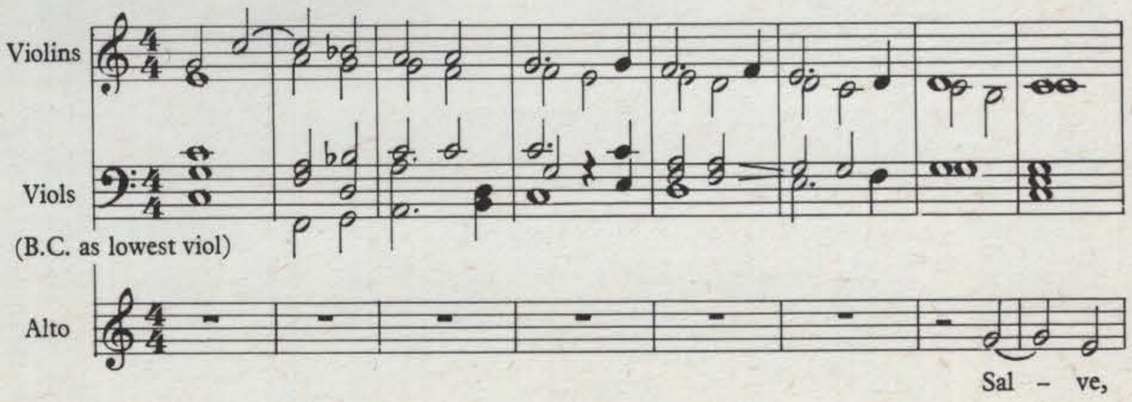
(1) Two of Rovetta's publications of church music, neither of which is the source of the *Salve Regina*, were in the archives of the Marienkirche, Lübeck, where Tunder worked, in his time (they are now in the Stadtbibliothek).

(2) Gustav Düben, first organist at Lübeck in Tunder's time, copied out much of his church music, along with that of several Italian composers, including Rovetta,[2] in manuscripts now preserved at the University Library of Uppsala.

(3) There are two copies of the motet *Salve mi Jesu* in different hands, and it is impossible to say who put the name Tunder to them.

On this basis it is hard to argue persuasively that Tunder attempted to pass the motet off as his own. Clearly he had access to Rovetta's music; and this was not the only time he set a Marian text altered for Protestant use, for the first work in the D.D.T. volume, *Salve coelestis Pater*, is also based on the *Salve Regina* text, the prayer being addressed to God the Father rather than the Son. Any misattribution could, it is true, have been Düben's mistake, for he gathered to-

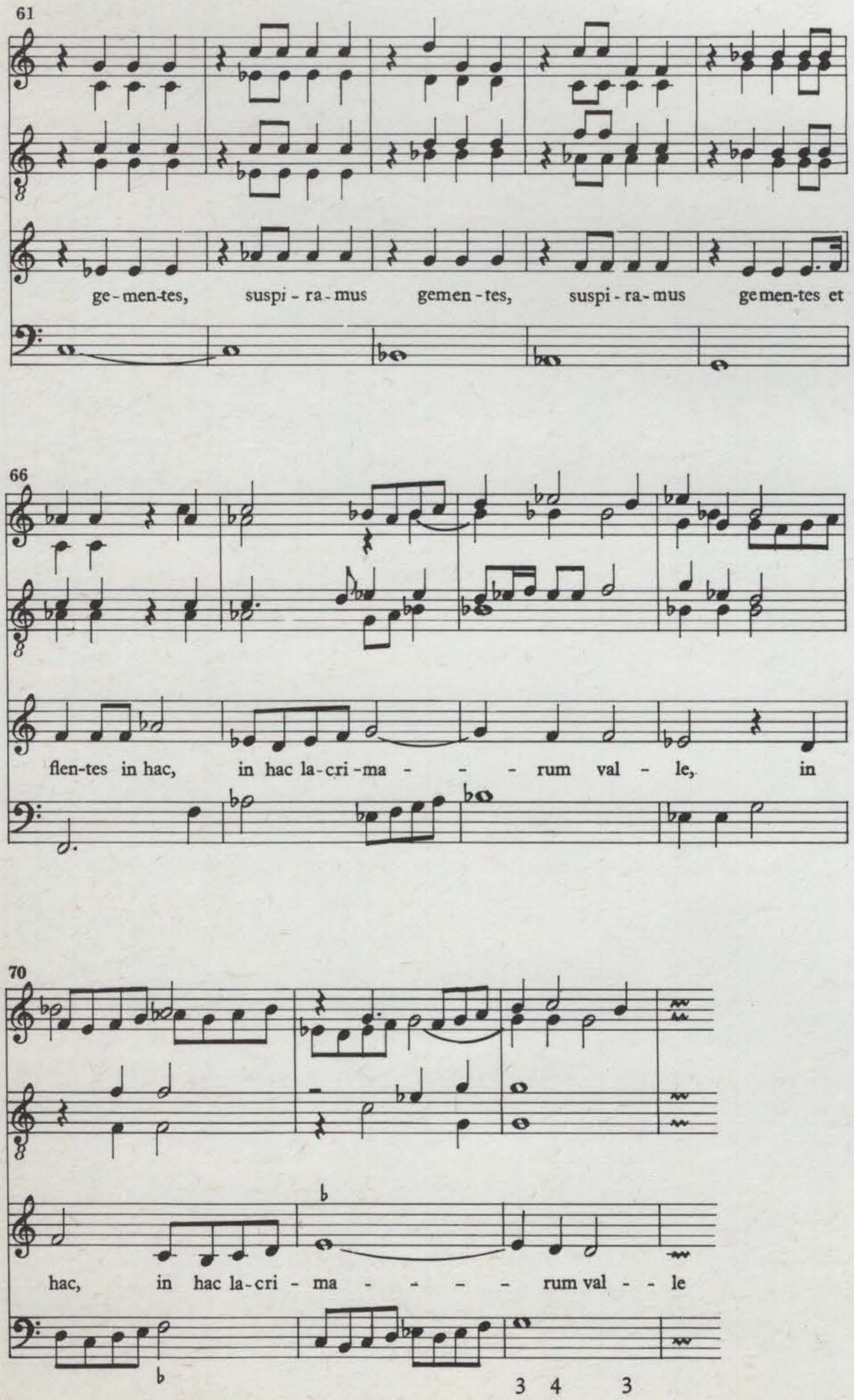
Ex. 1



gether works by a large variety of composers both German and Italian, but this does not account for the ease with which *Salve mi Jesu* could on stylistic grounds be taken for Tunder's.

Whatever the truth, this discovery unearths another German-Italian cross-current of early Baroque, and credits a little-known Italian with what is an exquisite piece of music. It highlights, perhaps, the vast difference in the present state of published knowledge as between the German and Italian Baroque: Tunder's *Gesangswerke* have been available in D.D.T. since 1900. It means that the rich German string style is not purely a national characteristic, but has precedents in Italy. Kurt Gudewill[3] suggests that Tunder's solo motets to Latin texts illustrate an early manifestation of musical pietism; if so, the intimacy and suavity of his music derives, through what one assumes to be his copying of Rovetta's motet, from an Italian, and Catholic, sensuality. One of the most moving moments of the *Salve Regina* is the modulation to the minor at 'gementes', which illustrates these qualities to the full (Ex. 2).

Ex. 2



Notice the way Rovetta omits the lowest instrument, which suggests that there cannot have been a bowed string doubling the continuo throughout; this in turn favours the use of an organ continuo to sustain the bass line.

It would be sad if the motet in its original form, with the correct Marian text and a complete and authentic bass continuo part, were not at the disposal of counter-tenors who had a string ensemble to hand (2 violins and 3 viols originally; a viol consort or a string quintet would be suitable) together with a keyboard continuo—or rather, at the disposal of consorts with a counter-tenor to hand. So that the work can be rehabilitated from the D.D.T. transcription, the complete Rovetta bass continuo part is appended below (Ex. 3), and the following is a list of the textual alterations:

Tunder	Rovetta
mi Jesu pater	Regina mater
advocata noster [*sic*]	advocata nostra
et pacem nostris temporibus	et Jesum benedictum fructum
concede, o clemens, o pie, o	ventris tui nobis post hoc
dulcis pax vera Jesu	exilium ostende, o clemens,
	o pia, o dulcis virgo Maria.[4]

Footnotes
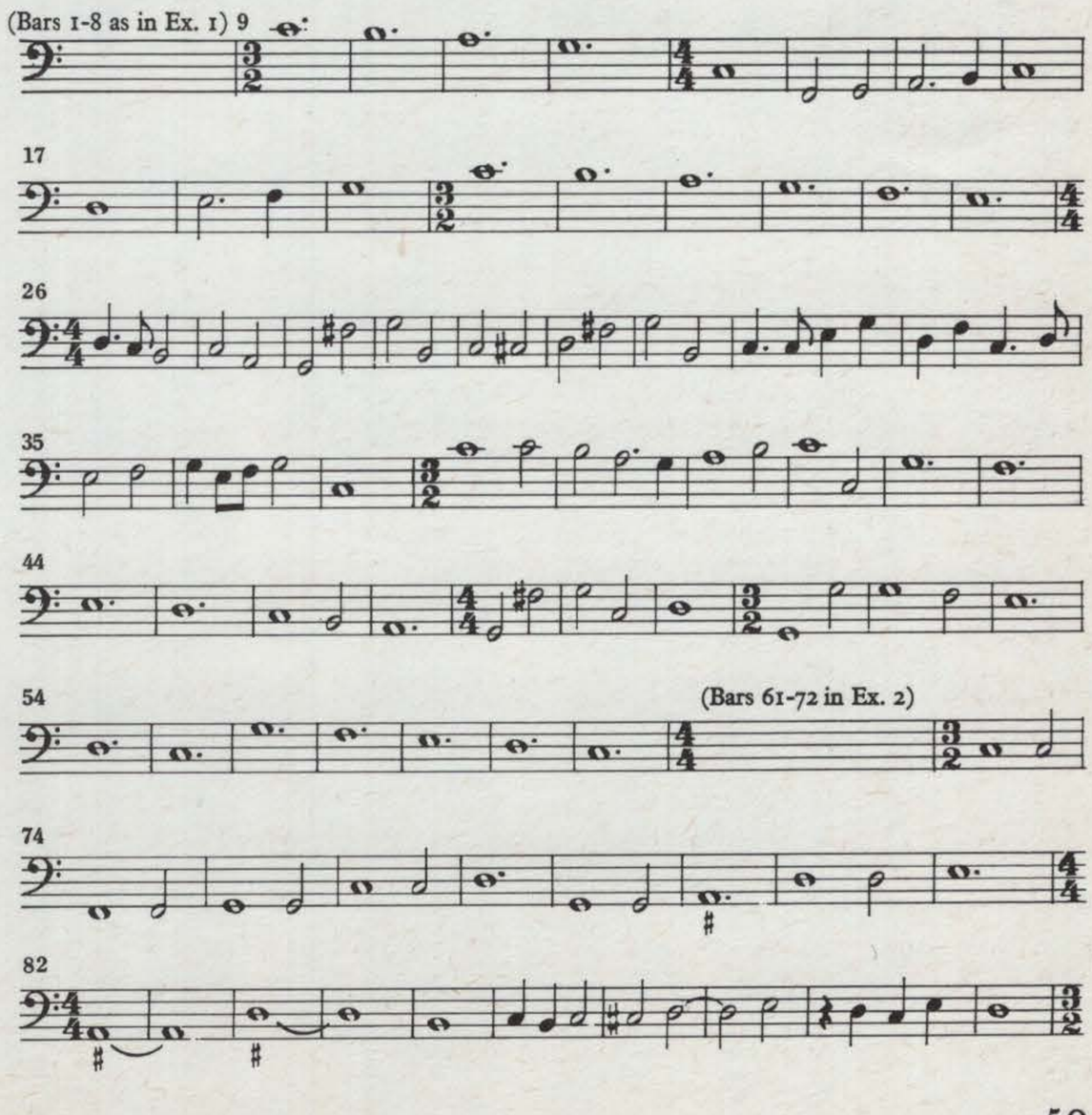
[1] Franz Tunder, *Gesangswerke*, ed. Max Seiffert, *Denkmäler Deutscher Tonkunst*, iii (rev. H. J. Moser, Graz, 1957).

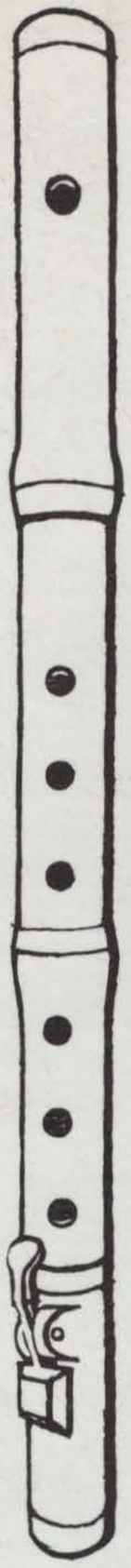
[2] This is also clear from the preface to the D.D.T. volume, pp. vii-viii.

[3] *Franz Tunder und die Nordelbingische Musikkultur seiner Zeit* (Lübeck, 1967), p. 15.

[4] Tunder had to alter Rovetta's underlay from bar 92 onwards so considerably that it has been felt best to show the vocal part above the basso continuo in Ex. 3 for this final section.

Ex. 3





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92
et Je - - sum, et Je - - - sum be -

99
- ne - di - ctum, be - ne - di - ctum fru-ctum ven -

107
- tris tu - - i no - bis, no - bis post hoc ex-i - li-um o - sten-de,

112
post hoc ex-i - li-um o - sten - - - - - - - - - - -

115
- - de, o cle - - mens, o cle - - mens, o cle - - mens, o cle -

119
- - mens, o pi - a, o-sten - - - de Je-sum be - ne - di-ctum,

125
Je-sum be - ne - di - ctum fructum ven - tris tu - i o - sten-de no - bis

131
Je-sum, be-ne-dictum fructum ven-tris tu - i o cle-mens o pi - a

135
o-sten-de no-bis, o dul-cis vir - go Ma - ri - a, o-stende no-bis, o-sten-de

139
no-bis o dul-cis vir-go, o dul-cis vir-go, o dul-cis, dul-cis, dul-cis vir - go Ma - ri - a.

We regret that the checklist of recordings has had to be held over, along with correspondence on the pes *in* Sumer is icumen in *and Mr Colt's review of* Closson's History of the Piano.

London salerooms

GRAHAM WELLS



A violin by Antonio Stradivari, Cremona, c.1670-5

The first three sales of the 1974/5 season have produced no new record prices but on the other hand they have certainly not fulfilled the gloomy predictions of those with half an eye on the world financial situation (gloom of course from the vendor's viewpoint only!). It is true that none of these three sales contained any major items. It could normally be the instruments priced in the thousands of pounds that are most affected by an economic crisis. This is rather a pity in a way, as it would be interesting to see whether the major collector's financial considerations overcame his organological interests. It is, however, important to state in this connection that past experience has shown that if any work of art comes up for sale which is both rare and in particularly fine condition it will almost certainly command a high price and hold it thereafter, whatever other movements there may be in the market.

What is apparent from studying these sales, is that the middle price range of violins, say from £100 to £500, are definitely realising more than in the past and that this seems to be largely due to the ever-increasing demand from Japan. Secondly, there would appear to be a continuation of the trend for woodwind prices to stabilise after the sharp upward movements which occurred during the last two or three years. This is accompanied by a greater selectivity on the part of buyers who will still pay high prices but now only for the right instrument at the pitch they require and free from cracks and other imperfections. To give a few examples, a boxwood one-keyed flute from around 1800 will only fetch more than £100 to £150 if it fulfils the aforementioned conditions, but the large number of instruments which now appear on the market tend to fall into this price range. Clarinets of similar vintage tend to average out at between £50 to £80, with the same provisos. The interest in woodwind from later in the 19th century has increased but undoubtedly has still some way to go before reaching its full potential.

On specific items which have been on offer, perhaps some of the most interesting were a number of early bows. These occur very rarely so it was not surprising that the prices seemed high for bows which in some cases had repairs in places which would have much diminished the price of a more modern violin bow. The highest price was achieved by a bass viol bow, *c.*1750, attributed to the School of Peter Wamsley, which realised £550. Perhaps the most attractive, by virtue of its delicacy and the form of the pikehead, was a treble viol bow, also *c.*1750, ascribed to Thomas Smith, which realised £450. This was one of the bows which had repairs. In past issues, this column seems to have terminated rather often with mention of a violin by Stradivari or a maker of like calibre, fetching an astronomic price. It is therefore rather a relief in some ways to mention one that did not: a violin by Stradivari which realised a modest £6,500. It was an example from his early period, being dated *c.*1670-75. The explanation for the seemingly low price lay underneath the painting of a lioness on the back of the instrument. This painting, which had been executed in the 19th century, covered a degree of damage which would be difficult to determine fully until the violin was opened or perhaps the picture removed, which might—or might not—reveal the original varnish.

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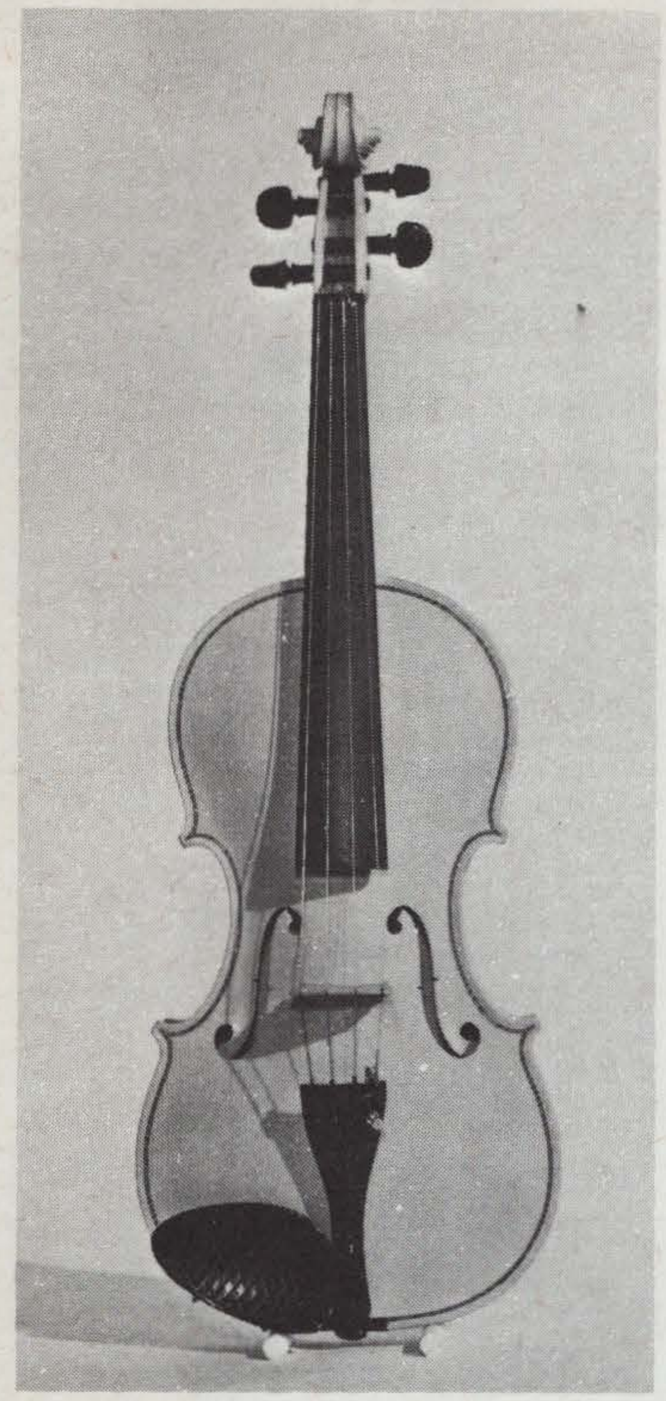
Warmly attractive brochures arrive about now to stir our imaginations over summertime and holidays. The waste-paper basket catches most of them but a few just have to be preserved. One of our favourites came from Intourist a few years ago and describes the joys of Russian cities and resorts. But what goes on at Simferopol? Here 'taxis and buses always flock to the Terminus to take you to the sea-side and the famous Crimean health resorts in the nick of time'. We are still wondering if this has a sinister explanation or whether local comrades just slipped up in the domestic engineering.

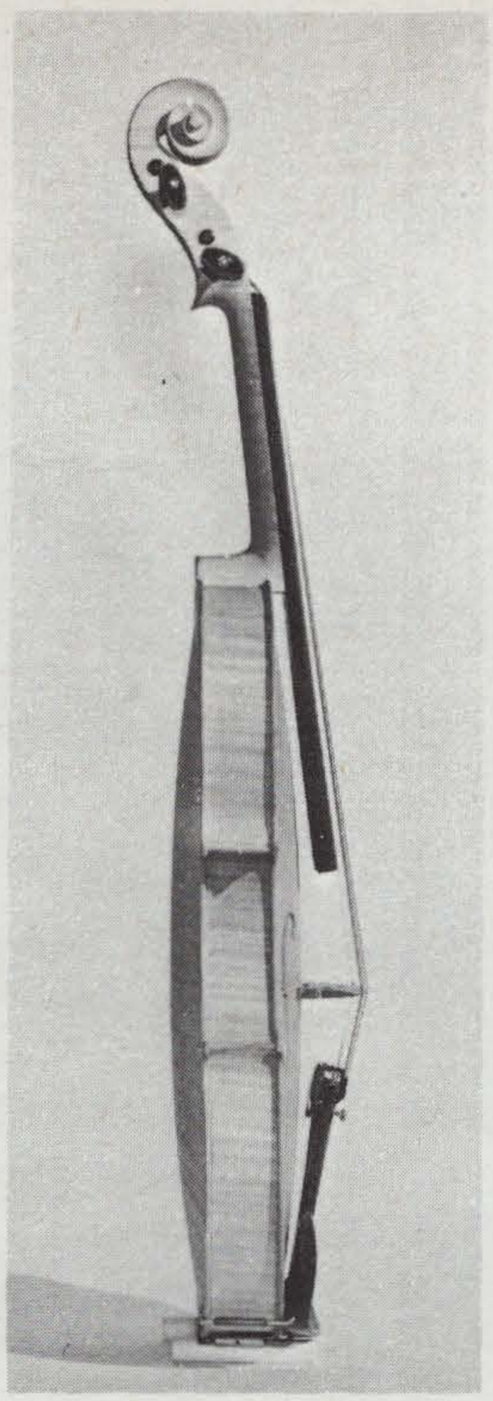
Early music has diminishing cause to grumble about its share of holiday courses and a random sample may be of interest. I can speak first-hand of the Northumbrian Recorder and Viol School (NORVIS, c/o Randalholme, Claremont Avenue, Lemington, Newcastle-upon-Tyne, England). The setting is a hillside with a dramatic view of Durham Cathedral and castle. The college that has housed it for four years has separate rooms for all 140 students, with any amount of space for practice, rehearsals and concerts. Layton and Christine Ring direct and teach. The Jaye Consort of Viols provides tuition on strings, Jeanette Cramer of Berlin and Anna Bonniksen on recorder, and John Beckett on harpsichord and organ. The more devious wind instruments like crumhorn, rauschpfeife, dulzian are well represented, and a memorable sound of mute cornett, two cornetti, two lysarden, and two serpents could be mustered, for example, in a particular canzona without straining resources. It might prove something that two of the serpent players last year were composers.

Correspondents have kindly sent accounts of other equally stimulating summer schools. The Consort of Musicke (c/o Flat B, 6 Harvist Road, London NW6) provided mainly for string-players at Halsway Manor with Catherine Mackintosh and Trevor Jones on bowed instruments and James Tyler, Julian Creme, Anthony Rooley on plucked ones. There was 'an infusion of renaissance wind' as well and last year Howard Mayer Brown gave some exciting demonstrations of 16th-century improvising techniques on recorders. Jantina Noorman gave a fascinating lecture on the growth of her 'Musica Reservata' style, and tutors included Andrew Parrott, conductor of Ars Nova and Musica Reservata, and Madeleine Inglehearn of the Companie of Dansers. Dancers are also specifically provided for this year by the Dolmetsch Historical Dance Society (c/o Middlefield, Seavington St. Mary, Ilminster, Somerset). During the first week of August they will be at the beautiful old Dillington House, Ilminster, with Nathalie and Louise Dolmetsch in charge of thirty dancers, and Andrew van der Beek coaching up to fifteen players of renaissance instruments.

Sally Wright attended the second school arranged by Studium Musicae (c/o 5a Avenue du Furet B-1180, Brussels, Belgium) in an old abbey near Namur. There was group instruction for all eighty of them in renaissance brass and woodwind, strings, keyboard or singing each morning. Afternoon sessions were spent on a Gabrieli Mass (performed at the end of the week), or in small mixed groups. After each evening meal an instrument-maker gave a lecture, apart from one when a singer explained and demonstrated medieval and renaissance techniques. She speaks highly of the viol-teaching, which is what she experienced personally, although tutors were pushed to find enough time to help everybody. The spontaneous music-making, the seriousness, and the high musical standards of everyone, including the children, impressed her. There were few who seemed content to be merely adequate or to rely on the curiosity value of their instruments, and she says she returned with plenty of food for thought—and practice.

A course in a lovely and unusual setting is arranged by the Istituto Musicale Comunale, Castello Comunale, I-12087 Pamparato, Italy. J. M. Thomson points out that while early music still languishes in Italy, Mauro Uberti does much by his Festival dei Saraceni in his Piedmontese birthplace. Almost every aspect of musical life is provided for and many of the best Italian teachers are assembled there. Tutors in 1974 included Emilia Fadini, harpsichord, Dom Anselmo Susca, Gregorian chant, Ezequiel M. Recondo, recorder, Federico Orsolino, lute. Concerts are all free and are held in the finely-proportioned baroque church. Though the festival grows each year it still lacks the recognition and economic support it deserves. Italian naturally is the language, but much English and French is spoken. The experience of mountain village life





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('incontaminata dal cemento') combined with expert tuition is distinctly attractive.

Early Italian music always seems more widely known and loved outside Italy. Arbeitskreis für Musik e V. (643 Bad Hersfeld, Nachtigallenstr. 9, W. Germany) now runs a summer school for the study and performance of early Italian operas. Siegfried Heinrich directs the annual festival at Bad Hersfeld, between Wurzburg and Kassel, which specializes in these, and Uta Henning writes that last year he assembled a body of competent amateurs during the second week in July to rehearse and perform Peri's *Euridice* and Cavalieri's *Rappresentazione di Anima e Corpo*. The problems of combining chorus, dances and instrumental intermedii with formal drama of this period are absorbing and do not often come the way of amateur players. This year (6-13 July) the project is to be repeated and they intend to perform Monteverdi's *Orfeo* in the ruins of the Romanesque church, once Germany's largest Benedictine abbey. Competent musicians from everywhere are welcome.

Conferences tend to be rather academic, but the Conference of Renaissance and Medieval Music (c/o Dr Stanley Boorman, Sidney Sussex College, Cambridge) sets out to be a forum for both scholars and performers. They concentrated their attentions at Cambridge, England, last July, on Dufay and the wide range of papers presented by Brian Trowell, Gilbert Reaney, Professor Planchart, Margaret Bent, Michael Morrow, Judy Blezzard, Roger Bowers and Dr I. L. Campbell provoked much profitable and enjoyable discussion. Concerts at which Dufay's Missa 'Sancti Antonü Viennensis' and selections of settings from Petrarch were heard, and a performance of Dufay chansons from the gallery by the Susato Consort during the final dinner seem also to have stimulated enjoyable informal music-making.

Europe of course has no monopoly and certainly cannot offer a summer school in January as can the University of New England, Armidale (Residential Music School, P.O. Box 743, Tamworth, NSW, Australia). Campbell Howard has been arranging these since 1957, and through them seems to deserve much of the credit for the revival of interest in baroque music in Australia. They concentrate now on chamber music of every period for strings, woodwind and brass, with choral classes as well. The enthusiastic response of recorder-players last year almost swamped the tutor, Alan Murphy, who also directed the renaissance instruments. This year Fred Lenffer will join him to direct the recorders and so allow him time to coach groups of renaissance brass, reeds, flutes and strings.

The enthusiasm and talents of Ichiro Okamoto, the lutenist and guitarist (Nigawa-cho 14-7. 3 chomé, Nishinomiya-shi, Hyogoken, Japan) are helping to establish early music in Japan. He graduated from the music school at Athens in 1970 and studied with Oscar Ghiglia and Julian Bream. In 1972 he assembled the first Japanese professional early music group, 'Danceries'. Recorders and lute were little problem, but other instruments were hard to find and no Japanese shop dealt in them. They were able to borrow a consort of crumhorns, a cittern and bass and tenor viols from private collections. Successful concerts have enabled them to buy their own now, add a dulzian and rebec, and order a set of renaissance recorders from Andreas Glatt. They make their own percussion. The immediate response of Japanese audiences encouraged them and so did a great consignment of music arranged by the French Embassy (British Council, please note). That and the friendly help of the flautist Michel Debost partly explains how they came to give ten concerts in France last summer. At the last moment one of them had to stay behind so a French recorder and cornett player, Robin Troman, took his place with great success. The warmth and enthusiasm of French audiences astonished them, for 'Danceries' performed without their two singers and modestly believe they still have a long way to go. The Gothic and Romanesque churches in which they played were a new experience and a revelation in themselves. The players have returned, some to study in Europe, with renewed vigour and excitement which they hope to communicate in Japan, and have a further series of over forty concerts in France arranged for this summer. That's another kind of holiday.

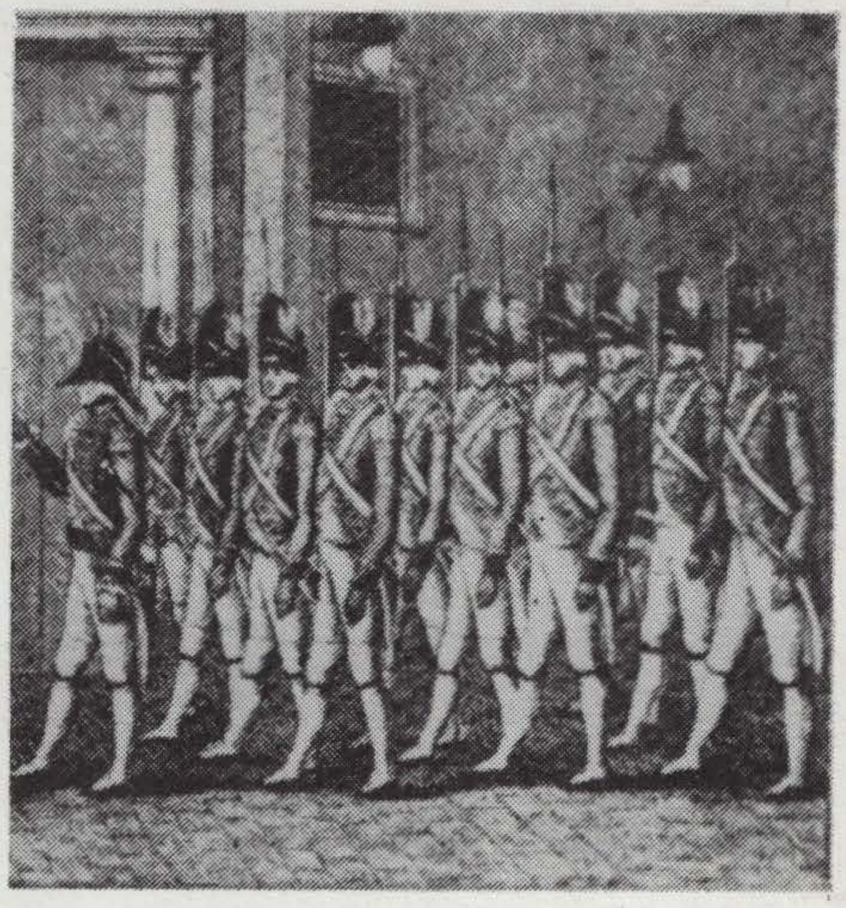
Anyone who was moved by Michael Zadro's article in our July number to explore the use of 'Scott's Liquid Gold' on wind instruments may have been disturbed to notice that it is combustible, harmful if not fatal when swallowed, and moreover dangerous in prolonged contact with skin. The distributors in this country are quite definite however that there is no real need to have a fire-engine and ambulance standing by each time one plays a treated flute for instance. They don't actually recommend drinking it, but the noxious elements are all in the solvents which will have evaporated when an instrument is ready to be used. The dramatic warnings are to comply with ultra-strict American safety laws. (See also our 'Correspondence and Queries' page.) Makers will be glad to know that details of good original instruments are being made available. The Royal College of Music (Prince Consort Road, South Kensington, London SW7) has recently produced for sale, full-size plans of the cittern by Gieronimo Campi (Italian late 16th century), the chitarrone by Magno Tieffenbrucker (Venice 1608), an anonymous Italian harpsichord *c.*1580, and they will have others. The Metropolitan Museum of Art, Department of Musical Instruments, 5th Avenue, New Nork N.Y.10028, is also offering technical drawings of some of their instruments and contact prints of X-rays of others. Lists of these and of attractive drawings of recorders, flageolets, oboes and cornetti are ready. Another publication that should not escape notice is a reprint by Minkoff of Geneva (available from Cambridge Music Shop, All Saints Passage, Cambridge and elsewhere) of the serpent tutor officially adopted by the Paris Conservatoire in 1812. It was written by a committee of four noted professors and even a quick glance through should convince anyone that the serpent, when studied, has a great deal more to offer than the rich digestive joke sounds that are all many casual lecturers suggest to its credit.

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Activities

A miscellany of items we hope will be of interest.

Christopher Allworth is now settled at RR 3 —1110 Yarmouth, Nova Scotia, Canada B5A 4A7. He has a workshop and is producing medieval stringed instruments once more (viol, hurdy-gurdy, lira, Fythele, harp, gittern, psaltery).

The Aberystwyth Consort (1 The Mews, Lluest Farm, Llanbadarn Fawr, Aberystwyth, Dyfed) has existed for several years and varies from 4-10 players (recorders, cornetts, rackett, gemshorn and percussion). Their first major engagement was in May when they provided the music for a series of miracle plays, *The Fall and Redemption of Man*, and they hope to be doing more of the sort.

Boethius Press (5 Albert Grove, Leeds LS6 4DA, England) has published three sources of English lute music, the Turpyn Book, Burwell Tutor and Sampson book. Robert Spenser will be writing about the Unknown Board Lute Book in *EM*, April 1975, when the above-mentioned sources will be reviewed.

The Berkeley Early Music Symposium, a week-end of lectures, demonstrations and concerts, took place 18-19 October. Mary Cyr was the Moderator and lectures and recitals were given by Jon D. Bailey, Joan Benson, Alan Curtis, George Houle, Lawrence Moe and Ray Nurse.

Mike Laird and Theresa Caudle (cornetts) took part in a performance of Monteverdi's *Orfeo* under Jürgen Jürgens in Berlin during July which was broadcast by Radio 3 on 6 October—a notably successful 'coals to Newcastle'.



Alec Loretto at work

Berkeley University presented a Master Class and Concert with Sigiswald and Wieland Kuijken during February 1974. In March they presented a workshop on 'The care and repair of Fretted Instruments' and also a series of lecture demonstrations in which John Roberts of the Juan Roberto Guitar Works, Phoenix, showed and explained the techniques of body-moulding, bracing, fretting and finishing a classical guitar.

The Collegium Musicum of Brandon University, Brandon, Manitoba, Canada, director James Mendenhall, has had a successful second year. There are thirty singers, dancers and players. Instruments include recorders, racketts, shawm, cornetts, harp, crumhorns, portative, gamba, flutes and bagpipes. Last year included two concerts and a TV show, and this year they have a further TV show and a combined concert with two smaller groups as well as other concerts and lecture-recitals.

The Companie of Dansers (41 Talma Gardens, Twickenham, Middlesex, England) directed by Madeleine Ingelhearn appeared with The Consort of Musicke in a programme 'The Dance of the Peacock' at St. John's Smith Square on 26 October. They are also presenting a programme of 17th- and 18th-century music and dance at the Cockpit Theatre on 15 and 16 November. Classes for beginners in renaissance dance are held on Tuesdays 7-9 p.m. at St. Luke's Hall, Adrian Mews, Ifield Road, London W4. Advanced classes in baroque dancing are held alternate Monday evenings at the same address.

The Consort of Elvet Hill (c/o The Music School, Palace Green, Durham) has been successfully contributing a great deal of interesting early music to the life of Durham since 1973. They muster, as well as a group of singers, up to ten instrumentalists on cornetts, recorders, flute, shawms, bombarde, cornamusen, viols, lute and percussion. A serpent has recently joined them. They make use of modern instruments where these solve tonal or technical problems in a way that can bring especially fiery music to life. Their programmes are highly varied and performances lack nothing of excitement.

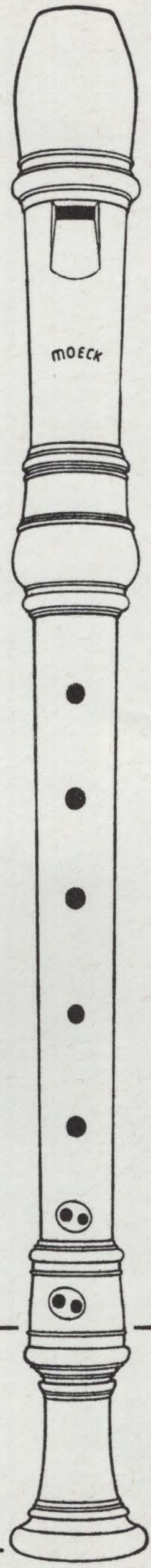
The Guildhall Early Music Department (Guildhall School of Music, John Carpenter Street, Victoria Embankment, London EC4Y 0AR) has appointed Duncan Druce and Eleanor Sloane to teach baroque violin. Stephen Preston, baroque flute, is replacing Peter Davies, who has gone to study with Frans Vester, and Anthony Halstead, hand-horn, replaces Horace Fitzpatrick. Paul Niemann will be teaching sackbut and tenor cornett, and Madeleine Inglehearn of the Companie of Dansers is going to teach everyone the galliard, pavan, etc. Recorder, flute and viol classes are full for 1974-5. In the interests of the highest standards two-thirds of the recorder applications had to be turned down. Other classes have vacancies. There were no applicants for baroque oboe. Applications for Sept. 1975-6 should be in by 31 Jan. and auditions will be in February or March.

Goldsmiths' College, University of London, arranged a series of lectures on early music during October and November. On 25 Oct. Geoffrey Bush spoke on Consort Music of the 19th century! On 11 Oct. John Stevens spoke on the Fayrfax Mss. 1 Nov. Stanley Boorman spoke on repertory and style in 16th-century Italy. 22 Nov. Frank Dobbins spoke on the early 16th-century French lyric.

Throughout July and August Douglas Gunn and the Patrician Consort have presented weekly programmes of Summer Music at St. Catherine's, Thomas St., Dublin, Eire.

An attractive music calendar for 1975 has been prepared by Mrs Uta Henning, D-714 Ludwigsburg, Bismarckstr. 32, W. Germany. (See her advertisement in the October issue.)

The Hamburger Bläserkreis für alte Musik (2 Hamburg 70, Grunewaldstr. 19 g) is a professional group well-known in Germany, France and Belgium with many broadcasts



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During May 1974 Bruno Turner's 'Pro cantione antiqua' singers joined the Hamburger Bläserkreis für alte Musik for a renaissance programme in St Nikolai am Klosterstern. Paul Esswood, for example, is no stranger in Germany but countertenors in concert are a special pleasure because they seem to remain an English monopoly. The marked differences in viol playing between Reinhard Tüting's discreet but warm tone with almost continuous vibrato, and the vibrato-free pungency of his imported English colleagues was interesting.

In June the Hamburg Museum for Arts and Crafts overflowed when Gustav Leonhardt and Alfred Deller combined in a programme of English songs and German keyboard music. The third star of the occasion was the harpsichord, a magnificent one by Christian Zell (Hamburg 1728) restored last year by Martin Skowroneck.

The Collegium Musicum of Iowa University presented a programme of Popular Music of the Middle Ages and the Renaissance conducted by James A. Lucas on 7 July.

Recital Associates (P.O. Box 583, Laurel, Maryland 20810, U.S.A.) has been founded to manage the early music specialists 'The Kynge's Consort' and other chamber music groups in the area. 'The Kynge's Consort' gave an all-German programme on 5 October and others including the Machaut mass 'Notre Dame' in December and January.

The London Serpent Trio (tel. 01-368 8009), a truly unique ensemble of three original serpents made between 1810 and 1840, is now active with a repertoire ranging from Dufay to the 19th century.

A fourth and even more useful edition of the invaluable *Index of Musical Wind Instrument Makers* by Lyndesay G. Langwill (7 Dick Place, Edinburgh EH9 2JS, Scotland) is being prepared and provisional orders are being accepted.

The London Medieval Group: Director, Gilbert Reaney: John Whitworth, John York-Skinner, counter tenors: Duncan Robertson, Ian Partridge, tenors: Mary Remnant, fiddle, rebec, guitern, psaltery: Marylin Wailes, portative, recorders, chimes, gothic harp, hurdy-gurdy: Alan Lumsden, Tony Moore, sackbuts. In addition to regular broadcasts and performances at universities, clubs and the Purcell Room, they have given concerts in Italian medieval palaces at Firenze and Certaldo, at the 1974 festivals at Martel and St. Emilion and at the medieval chateaux l'Evêque and Mécués. This year they return to St. Emilion and appear at 'La Maison du Luthier' Brassac amongst other engagements.

The London Shawm band plays mainly 'haut' instruments and specializes in playing for medieval banquets, jousts, plays, fairs and 'pleasant Sunday afternoons' in public parks. The Foreman is Carl Willetts (19 Dover Road, Northfleet, Kent) who will gladly supply more details.

The Landini Consort (Dept. of Music, University of York, Heslington, York YO1 5DD) will be giving its second Wigmore Hall recital in May 1975.

Eric Moulder (53 Limes Road, Croydon, Surrey CRO 2HF, England) is producing a small number of crumhorns with cane reeds and cornamusen. He hopes to be producing rauschpfeife before long.

Helen Gifford was commissioned to compose music for the Melbourne Theatre Company's production of *Pericles*. She wrote it for oboe, recorders, crumhorns, shawms, a cornett, psaltery, percussion and soprano, and it was performed in July by Helen and John Hassell, John McCallum, Barry McKinnen, John Seal, Brenton Muoy and Barbara Sambell.

Music Four (University of Waterloo, Ontario) has been giving interesting programmes of 15th-century music, dance and song, renaissance music, dance and song, early 17th-century music, song and dance, 'Renaissance and Modern', and baroque sonatas during 1973 and 1974.

Northern Renaissance Instruments (18 Moorfield Road, Manchester M20 8UY, England) are offering a range of peghole reamers that will tackle virtually all Renaissance peghole boxes on a generous non-profit basis to all who apply (and will undertake to pay) promptly.

The Early Music Society of Queensland, Australia, has now been formed to promote early music in the state, to research music and instruments and build up a library, to encourage local making of early instruments and to communicate with other societies. The secretary is Mrs Mary Gibbs, MG Associates, GPO Box 1750, Brisbane, Queensland 4001, Australia.

The Quadrivium Center for Early Music is now at 235 Columbia St. 4L, Cambridge, Mass. and is offering private and group instruction at all levels in medieval, renaissance and other music.

The Quadrivium Collegium presented a series of concerts in Cambridge and Boston, Mass. 13 Oct. 'Music for the General Peace': 3 Nov. English and Italian Lute songs and solos from the 16th century: 24 Nov. 'Hart's Ease': 1, 13, 14 and 15 December 'Celebrations', evenings of medieval and renaissance music sung by the Collegium Choir and played by the Consort Hodie.

The Royal College of Music, London, presented a programme of baroque music on 11 October. Nicholas McGeegan, baroque flute, Claire Shanks, baroque oboe, Hansjürg Lange, baroque bassoon, in turn introduced their instruments describing and demonstrating important features. The flair and knowledge with which all spoke as well as their confident mastery of the techniques was impressive evidence of what can be expected of the new generation of early-music specialists. They were joined by Ruth Dyson on harpsichord.

The Ruckers Harpsichord Ensemble (The Mint House, Headley, Surrey, tel: Leatherhead 77257) is another new group of young professional early music specialists—Philippa Davies, baroque flute; Alison Bury, violin; Caroline Brown, cello; John Dupré, gamba; Robert Woolley, harpsichord—all of them pupils of Francis Baines and Ruth Dyson. They have given well-received concerts at All Souls', Langham Place, Farnham Castle and Fenton House. They have been invited to take part in the season of concerts at the Vleeshuis Antwerp in March where they will use some of the originals there. The concert will be broadcast and they will also play in Brussels.

The Royal Musical Association (Sec. c/o British Museum, Great Russell St., London WC1B 3DG) held its centenary conference 8-9 Nov. A concert by the Early Music Consort of London directed by David Munrow completed the conference and included a new work by John Joubert. 8 January Anthony Baines discussed 'The evolution of trumpet music up to Fantini'. 12 February John Stevens discusses 'The chansons of Adam de la Halle'. 12 March Edmund Poole discusses 'The printing of William Holder's *Principles of Harmony*.

Shimon Rukhman gave a harpsichord recital at Fenton House, Hampstead, London, on 15 September. Born and trained in Russia, Shimon Rukhman specialized in baroque music at Leningrad and Moscow. In 1966 he began performing on the harpsichord and was appointed harpsichordist to the Kiev Chamber Orchestra in 1969. With two violinists he formed the Baroque Music Ensemble which introduced Russia to the virtually unknown Purcell, Scheidt, Biber, etc. In 1973 he became a citizen of Israel.

The Scuola di Chiesa gave a concert at St John's Smith Square with The Theo Mertens Brass Quintet on 17 October. The programme covered a period from Dufay to Purcell.

The Victoria and Albert Museum, London, sponsored four lunchtime concerts in the Tapestry Court during October. Three of the finest instruments in their collection were played—Queen Elizabeth's Virginals, the Baffo Harpsichord, the Ham House Ruckers. Artists were George Malcolm,

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Colin Tilney, Roger Pugh and the English Concert directed by Trevor Pinnock.

The Viola da Gamba Society organized a one-day course on the Lyra Viol at the Art Workers' Guild on 19 October. Among players and speakers were Frank Trafficante, Peter Holman, Jane Ryan, Trevor Jones, Ian Gammie and Gordon Dodd.

The Vancouver Chamber Choir presented a programme of Italian Baroque Music, with Nigel Rogers, tenor, on 1 Nov.

Vancouver Society for Early Music (2325 W. 15th Avenue, Vancouver, B.C.) are presenting a series of concerts in the current year: September 'Under the Linden green' by Hortulani Musicae; October, Harvey Stenson, harpsichord: Nigel Rogers and Colin Tilney, tenor and harpsichord: December, David Skulski recorder: 14 February Cavalli's *Missa Concertata* with the Vancouver Chamber Choir: 23 and 24 February 'English Court Music' by the Broken Consort: 12 March Patrick Wedd, harpsichord; 21 March Handel's *Johannes-passion* with the Vancouver Chamber Choir: 2 April Ray Nurse, lute: 11 and 12 May the Cecilian Ensemble, harpsichord concertos.

The Westcoast Early Music Society (861 Arlington Blvd., El Cerrito, California 94530, U.S.A.) organized the Westcoast Early Music Faire and Exhibition in Berkeley on 21 September following the example of Richard Wood's successful venture at the RCM London in 1973. It attracted an encouraging amount of interest and included also a formal discussion between the instrument makers on creating a timber bank, an afternoon workshop in renaissance music and an evening concert. The Society's journal seems to flourish. The October issue had an interesting account of the Bruges Harpsichord Festival by Lynne Alexander, amongst other things.

John Whone (High Street, Markington, Harrogate, Yorks, England) probably has the only early music group in which no one is more than 11-years-old. They are the 'Western Wynde' and perform the eponymous Taverner mass with ten crumhorns. They break an average of two instruments each week but enthusiasm is tremendous. So must be that of John Whone who makes and repairs most of what they use. Their last production in June was *Las Cantigas de Santa Maria* and involved a cast of 69 children most of whom left the school in July. A new 'Western Wynde' begins to blow each September.

The Wren Consort (23 Blackheath Vale, London SE3, tel: 01-852 3966) has been newly formed by Alan Wilson (harpsichord), a pupil of Thornton Lofthouse and Gustav Leonhardt; Judith Falkus (baroque violin), a pupil of Francis Zanlonghi and Yfrah Neaman; Susan Rennie (gamba and cello) a pupil of Jane Ryan, Helen Just and Florence Hooton and also a member of 'Les Musiciens du Roi'. The harpsichord is a copy of a Barton by Michael Thomas; the violin is by Eberle of Prague (1733) and has been restored to its original condition by Colin Irving; the gamba is by Rudolf Klier of Erlbach.

The Camden Early Music Group, directed by Jeremy Barlow, gave a concert of 14th-16th-century English music on authentic instruments on 6 Dec. at the Camden Institute, Holmes Rd, Kentish Town Road, NW5 (for information contact Head of Music, Michael Steer, 01-267 1414/5).

Schloss Breiteneich housed further successful courses last summer under the friendly direction of Walter Sallagar (A-1030 Wien, Neulingasse 42/10, Austria). Joan Lambe reported finding the one she attended a unique blend of music, holiday and sightseeing among the vineyards and castles of Lower Austria. The twenty students ranged from 14 to 70 and came from eight countries including Japan. Most spoke some English and problems of communication were more an entertainment than a difficulty. A rauschpfeife started the day at 7 a.m., but the routine was relatively restful and leisurely. Walter Sallagar, David Skulski from Canada and Sven Berger from Sweden took groups of strings, recorders, renaissance flutes, crumhorns, shawms and dulzians during the morning and afternoon sessions. Most evenings were spent singing by candlelight aided by an excellent local wine and often joined by the owner of the castle, Baroness von Roretz. They gave three concerts, one at the schloss and two to the public in wonderful old settings nearby, all of which were well attended and greatly enjoyed.

The great success of Richard Wood's assembly of early music instruments last September in the Royal College of Music has led him to organize a second such exhibition 'Early Music Instruments—Biennial Exhibition'. This will take place in 1975 in the Great Hall of the Royal College of Music. Potential exhibitors should contact Richard Wood at the Early Music Shop, 28 Sunbridge Road, Bradford 1, Yorkshire.

Articles of interest to readers of *Early Music* in the latest *Galpin Society Journal* (April 1974, XXVII) include R. M. Longyear's 'Ferdinand Kauer's Percussion Enterprises' (an obscure, forgotten composer who nevertheless pioneered percussion writing), Friedemann Hellwig's 'Lute Construction in the Renaissance and the Baroque' (a translation of a paper read at the International Lute Week in June 1972), Friedrich von Huene's 'Makers' Marks from Renaissance and Baroque Woodwinds', Djilda Abbott and Ephraim Segerman's 'Strings in the 16th and 17th centuries', and Kenneth Bakeman on 'Stringing Techniques of Harpsichord Builders'. The *Journal* (Hon. Ed. Anthony Baines) is published annually at £3 and can be obtained from Edgar Hunt, Hon. Secretary, Rose Cottage, Bois Lane, Chesham Bois, Amersham, Bucks HP6 6BP.

At the launching of a new series of recordings devoted to music from the Renaissance to the Romantic periods by L'Oiseau-Lyre in their 'Florilegium' series, the cause of performing on original instruments was ably promoted by Christopher Hogwood, who conducts and plays Arne, and Alan Hacker who plays in the Hummel and Crusell Clarinet Quartets. The new series aims at giving proper representation to English composers (Purcell's complete theatre music is to be recorded), including romantic music on instruments of their period and recording with first violins on the left, seconds on the right, bass section in the centre. The Academy of Ancient Music and the Music Party are the groups involved in this most promising new venture.

Kazimierz Piwkowski, who leads the well-known Polish early music group Fistulatores et Tubicinatores Varsovienses, would like to make contact with more western early music groups and musicians. He is happy to reciprocate by making available information on Polish early music. His address is Kazimierz Piwkowski, Warsaw, Kaniowska 35, Poland, (tel. 392435). His group is one of the three early music professional groups in Poland. One of his greatest difficulties in pioneering early music has been the provision of instruments and for this reason he has started manufacturing his own. For instance, he has made cornetts, shawms and two sackbuts and has a fine crumhorn quartet. He intends opening a workshop next year.

The 12th International Fortnight of Music will be held in Bruges from 26 July to 9 August 1975 when 'Experiences with Woodwind Players' will be the main theme. Competitors in the international competition for recorder playing should write to the Secretary Int. Muziekdagen, C. Mansionstraat 30, 8000, Bruges, Belgium for the leaflet and the detailed programme can be obtained from the Tourist Office, Markt 7, B 8000 Bruges, Belgium.

Obituary

Cecily Arnold, an English soprano, instrumentalist, lecturer and teacher, very active in early music, died on 5 October at the age of 78. During and after the Second World War she formed the nucleus of the Old Music with Old Instruments Consort and was thereby associated with Edgar Hunt, Desmond Dupré and Thurston Dart, also editing music for the group. She was a distinguished performer of the English lute song repertory, researched into and performed viol music and also played harpsichord and clavichord.

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Dom Anselm Hughes, who died on 8 October at the age of 85, had been a leading authority on medieval music for many years. He edited Vols. 2 and 3 of the *New Oxford History of Music*.

Desmond Dupré
19 December 1916—16 August 1974

Desmond Dupré was endowed with a first-class mind and this enabled him to take the scholarship route to Oxford where he read chemistry and took his degree. Music had always been *there*, not merely as an interest but as the natural inspiration of his life. Consequently, when the opportunity occurred, after the war, he went to the Royal College of Music to study cello, and to the best of my knowledge this was the extent of his instrumental tuition. For a time he was a member of the Boyd Neel Orchestra, but with his growing interest in early music he forsook the more usual repertoire and graduated to the gamba; his playing of the lute and related instruments was a more gradual process and one in which I played some part. In 1945 a parson friend, Duncan Thomson, told me that he had heard Desmond playing Dowland on the guitar and recommended that I should meet him and sing some of the lute songs to his accompaniment. So began a friendship and professional collaboration which continued almost to the day of his death; our last concert was in the Prades Festival on 6 August and Desmond died on the 16th.

The singing of lute songs to the guitar will no doubt occasion the raising of purist eyebrows in 1974, but I would remind any such eyebrows that in 1945, lutes, and more to the point lutenists, were not exactly thick on the ground. In 1946 the BBC's Third Programme was inaugurated and Dowland and Purcell—to name but two great composers hitherto all but suffocated under the cloud of 19th-century romanticism—were given a generous airing. Harpsichords, lutes, gambas and recorders also made more frequent appearances; in short, the resurgence of early music had really got under way. Consequently, when in 1951 the Festival of Britain was launched, Desmond felt this to be the right time to espouse the lute. He asked his friend, Maurice Vincent, to build him an instrument and this was played for the first time in a Wigmore Hall concert.

He was a superb accompanist. I never doubted, even in my most wayward moments, that he would be right on cue for the final cadence, and I am sure that the deep and lasting affection we had for each other was carried over into our music-making. So closely were we associated that it is impossible for me to imagine how my own career would, or could have developed without his scholarly help and advice. We travelled the world together, suffering the slings and arrows of outrageous transport and accommodation, with inevitable strain and the drain of nervous energy, but never once (unlike myself) did he give vent to bad temper or uncharitableness. He gave unstintingly generous help to numerous young musicians, being always ready to acknowledge and encourage genuine talent without hint of jealousy.

No tribute to Desmond would be complete without mention of his inimitable sense of humour and pertinent repartee, sometimes caustic but never cruel. He disliked intensely any form of pomposity, particularly when indulged in by the self-elected mandarins of music criticism. One such questioned the authenticity of a Handel cantata which Desmond had edited, and in an aside to a colleague Desmond said, 'What he means is, if *he* had been Handel he wouldn't have written it.'

He was the perfect companion, the one friend whom I would have chosen for any journey, however short, or however long. Now he is one with 'the conspiracy of spacious song' but I shall be eternally grateful to have been one of his earthly conspirators.

ALFRED DELLER

This tribute will also be printed in the Lute Society Journal, *Volume XVI, 1974.*

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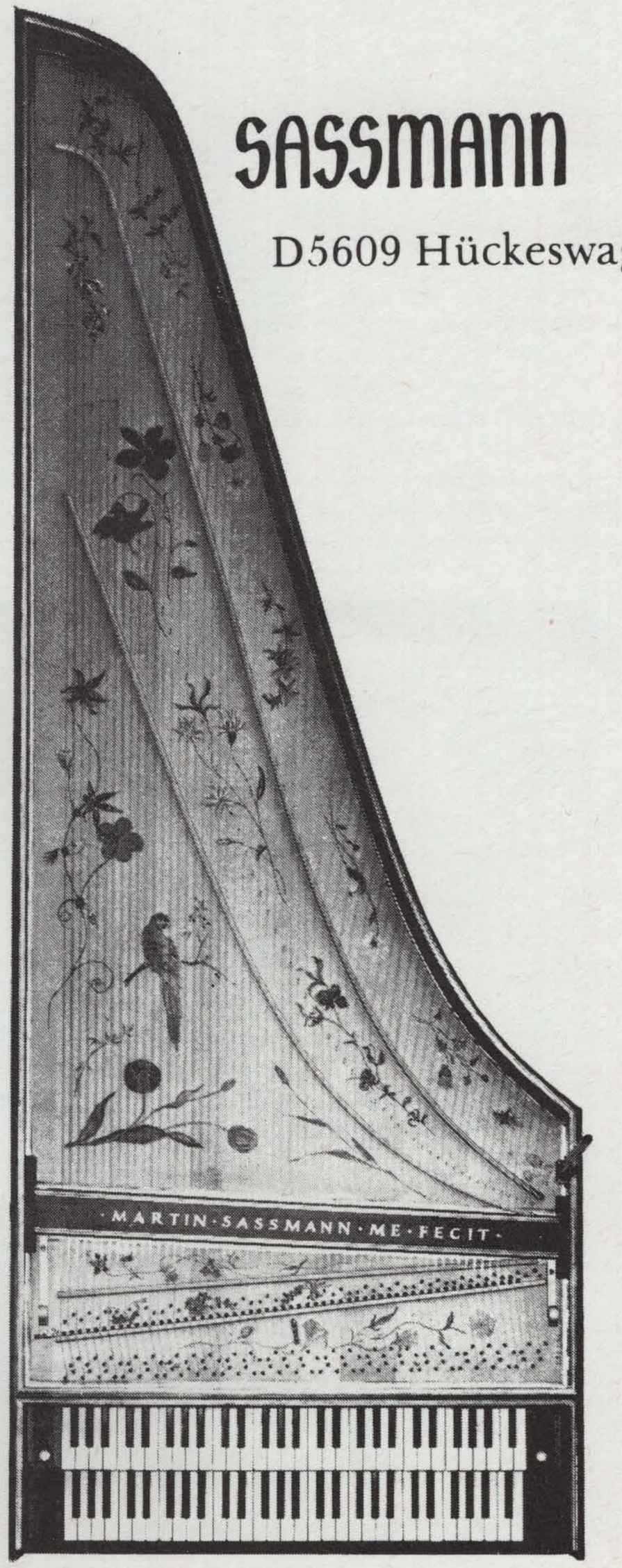
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Correspondence and queries



When is an appoggiatura not an appoggiatura?

I need hardly say how grateful I am for so perceptive a double-bill review of my *Performer's Guide to Baroque Music* in your April issue. Among other helpful criticisms, there is one I can perhaps clarify usefully here: when I wrote 'appoggiaturas take the beat', I meant that grace notes before the beat (and there are such) are not what I call appoggiaturas ('leaning' notes, therefore beat-taking). And in this, my old friend and sparring-partner, Frederick Neumann, agrees, though he likes to take before the beat many more grace notes than I do, or I believe than Michael Collins does, whose work on these tricky details of placing and stressing has been of crucial importance. Jean Rousseau, whom Michael Collins cites in his review, is himself, as I think, too ambiguous for me to have discussed properly in this shorter book of mine, many of whose defects of style came, as it was, not from carelessness, but from the desperate attempt to *keep* it shorter. However, the whole controversy, expanding as it does into that fascinating subject of rhythmic inequality which Michael Collins has made so much his own, will be found thoroughly and topically examined in the recently published *New Version* of my longer *Interpretation of Early Music*.

How much to mark up a performing edition is always a fine choice between too little, which is not so helpful as it might be to some performers, and too much, which is not needed by really good performers, and which with many performers invites exaggeration. Either way, it is the performer capable of taking it into his own hands whom Trevor Pinnock so rightly wants and so well represents; so that if he finds such simple ornamentation as I gave to that Handel slow movement for gamba dull (which I reached from greater elaboration, and experience as expressive) he will not hesitate to do his own, and all the better because it is his own. But my book would have been the worse if I had not risked these personal samples —springboards for disagreement as they may often be. It is after all the agreement to disagree, the informed but varied flexibility, which is so in character for baroque music. We are learning all the time; but I hope we never shall altogether agree.

ROBERT DONINGTON, *Hampstead Village, London, NW3*

Instrument restoration

It was interesting to read Michael Zadro's article in the last issue of *Early Music* and to compare it with the advice given by many of the most eminent instrument restorers at the recent Nuremberg conference, referred to in the October 1974 issue. For example, none of these restorers would countenance the use of epoxy resin glues, nor of any other insoluble glues, with the freedom that Mr Zadro suggests. While epoxy glues may be used to repair a crack, they should never be used to secure a ring or inner lining, for if they were, that ring or lining could never be removed; what if a future repair is needed to the wood itself? Nor should they be used as fillers when wood has been forced to expand and has cracked, for in a different climate the wood may try to regain its original dimensions and will be destroyed. It is axiomatic that nothing irreversible should ever be done, and this rules out the epoxy glues for most tasks.

Also dangerous is the use of solvents such as penetrating oil which can soak into wood and ivory and discolour them, as well as being difficult to remove; even soapy water should be used with great care on dry wood. One must also be chary of commercial preparations for the protection of instruments. As was repeatedly emphasized at Nuremberg, commercial houses frequently change the constituents of their preparations and may add undesirable ingredients without notice; the consensus of opinion was that one should use pure chemicals and make up any mixtures oneself. Materials such as Liquid Gold may have been ideal when Mr Zadro first analysed it, but has it the same ingredients still? Even when materials remain the same, our knowledge may alter; the polyethylene glycols, for example, were highly thought of a few years ago but are not recommended today (*pace* Mr Zadro) because of various side effects. The currently best recommended protective for wooden bores is groundnut oil, but I emphasize the word currently.

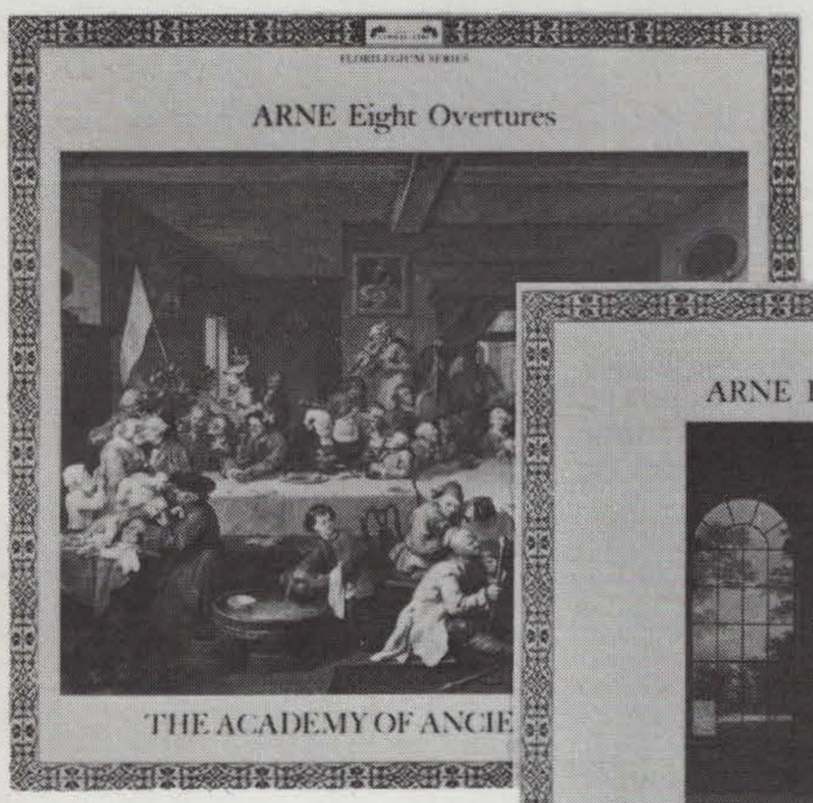
Three other brief points: ammonia causes brass to craze and crack and no ammonia-base polish should ever be used; even ammonia vapour in the same room as the instruments will cause damage. The original material for flat key pads was kid; chamois is not an adequate substitute since it compresses quite differently. If kid skins are not available, kid gloves are a source. The traditional fixative was shellac or sealing wax, both easily available. Modern pads should not be used in cup or spoon keys; the thickness is not the same and the holes are shaded, leading to bad intonation. Reproducing old pads is not so difficult a task; they were originally hand made and can be hand made again.

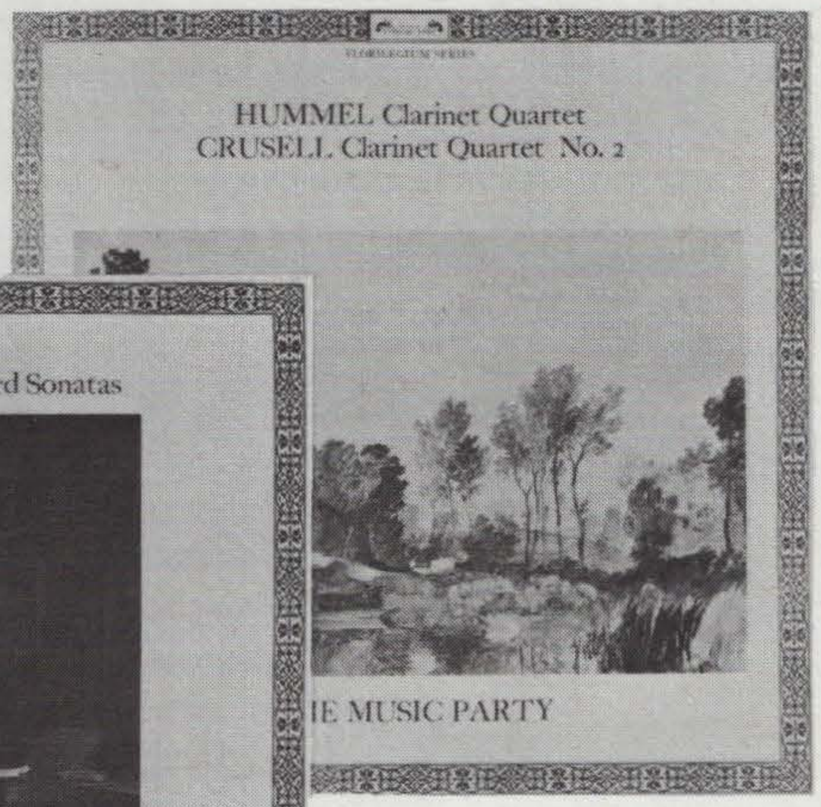
The guiding principle must be that we are the guardians of our instruments, the trustees for future generations of collectors and players, and we must do our utmost to preserve them and to conserve them. However convenient and easy it might be for us to use certain materials, we must always ask what the effect will be over a century or so.

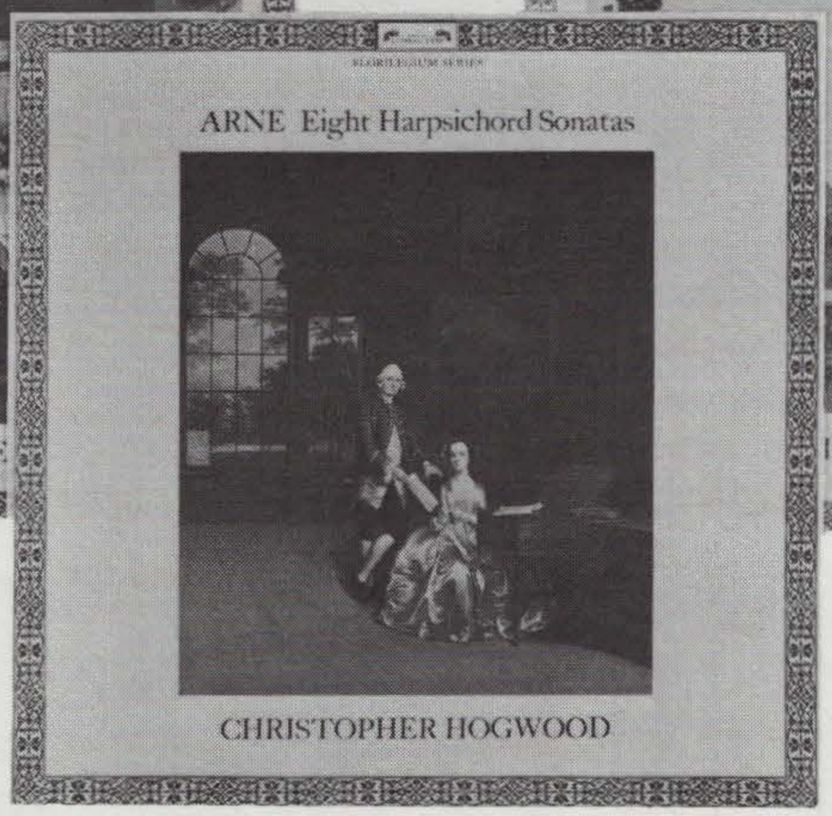
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Complacent viols?

'In the interests of historical and musical reality' Mr Michael Morrow has decided to accuse modern violists of being 'all too cheerfully complacent' in their stylistic approach to 16th-century music.

Though his remarks about their 'technical limitations' and 'all-purpose instruments' are entirely justified, indeed somewhat mild in view of the total lack of stylistic imagination in 'modern' 16th-17th-century string playing, it is grossly unfair to pick on the bowers for the title of complacency, where the pluckers and blowers have similarly disregarded all the source-evidence.

This is not the time or place to wonder why 'lutenists' seem to be quite happy to ignore the fundamental finger/thumb articulation of the 16th century and settle for what can sound like an electric typewriter if played blandly enough. Or why wind players have chosen to disregard all the 16th-century advice on articulation, and seem content to foster the illusion that the 'renaissance' (whatever that is—*vide* Burckhardt) wind player spent most of his time getting cheap laughs out of various different varieties of silly noises made by capped reeds.

The fact is that violists are not the only players who don't bother to read the sources. They are expensive to obtain, often written in foreign languages and notational systems, and often embarrassing in their technical and stylistic demands.

There is of course the faint possibility that the composers of the music may be right about the best ways to play it, but it looks as if we shan't be allowed to hear that for some time. Gut-strung-tennis, anyone? Yours regressively,

PETER J. HALLIFAX, *Highfields Lodge, Highfields, Ashtead, Surrey, KT21 2NL.*

Quite.

MICHAEL MORROW, *9 Aberdare Gdns, London NW6.*

Recorder voicing

May I thank Frank Hubbard and reply to his thoughtful letter, published in the July 1974 issue of *Early Music*. First, I must beg readers not to read into my article any implied contempt towards other members of mine and Frank Hubbard's craft. To do so would possibly lay numerous other people open to the same charge—people who approached their search and modifications with the same courtesy and lack of prejudice Mr Hubbard observed in my articles.

Mr Hubbard sees my articles as being responsible for casual improvements to recorders, but that was not my intention at all. I wanted those who acted on my advice to approach the matter in a sincere and far-from-casual attitude. It is right to question whether the pages of a magazine are the best place to teach instrument making. Obviously a better place is the workshop of an established maker (like Mr Hubbard. I have had numerous callers), but the problems many face in becoming an apprentice, even for a brief time, might prove severely restrictive. I hoped that my articles might reach and help those who could not study with a recorder maker.

Most interesting is Mr Hubbard's suggestion on how the articles might have been written. My first attempt was as advocated by him. My second was in the form of a discussion between teacher and pupil (see *Early Music*, April 1973, page 84) and my third as published. Sadly, third time was not lucky!

The analogy Mr Hubbard makes between the aim of my articles (to make a recorder more flexible) and the aim of some of different interest (to make cars noisier and accelerate faster) calls to mind an article by Frans Brueggen (*Early Music*, April 1974, page 101) in which he compares the modern recorder to the 'hot-rod'. The modifications I outlined could possibly result in some characteristics that Frans Brueggen finds desirable!

May I conclude with two personal observations. First, anyone who writes stimulating and perhaps controversial articles must be prepared for reactions and writings expressing disapproval. But I hope that such risks will not discourage those who might objectively report results of experiments and study. Second, in addition to magazine correspondence, I have received much private, the very vast majority of which expresses thanks, approval and support. But I hope the correspondence columns of *Early Music* are not to be filled exclusively with letters of condemnation or support, but instead letters and articles which factually report research into the recorder and all its aspects. In this way we may produce the climate to encourage someone to write a book as historically detailed on recorder making, as Frank Hubbard's masterly *Three Centuries of Harpsichord Making*.

ALEC V. LORETTO, *9 Prospect Terrace, Mt. Eden, Auckland, New Zealand.*

7/8 metres

Following on from David Kettlewell's letter of your July issue, might I mention Antonin Reicha who composed a D major overture in 1805 entirely in 5/8. In his *Traité de haute composition*, he says: 'It is possible to try to introduce new time-signatures which we need so much, such as, for example, the 5/2 time, or the compound 5/4 time'.

In his 'XXXVI fugues composed according to the new system for the pianoforte', he includes combined times 3/8 plus 2/8, 4/1 plus 3/4, and 2/1 in the left hand and 3/4 in the right hand, and vice versa.

He also composed without barlines, and suggested the introduction of quartertones. Certainly a pioneering composer ahead of his times.

J. B. YOUNG, *5/19 Holmbush Road, London SW15 3LE.*

Mea culpa; doubtless I ought to have known these and my apologies to any readers whom I have misled. For 'wholly unknown' I should have said 'almost unknown'. And to some extent Mr Young's letter here and Mr Kettlewell's letter in the last issue do help to prove my point. Shield is said to have written one scherzo in 7/8. Reicha (who was Bohemian and thus Eastern European) advocated complex rhythms. Neither led to any further exploitation of these rhythms and even so late a composer as Brahms disguised all his *aksak* rhythms (and many are discernible in his music) in conventional 3/4 and 4/4 notation. Again I



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may be revealing my ignorance, but the first example in England of 5/4 that I know of is Bryson's *Vaila*, a work of the late 19th century and, incidentally, well worth performing if one could ever find a set of parts; Breitkopf and Härtel published a score, which I have in my library.

There is an interesting amount of disguised or hidden cross rhythm in western European music; a colleague of mine, Raymond Clausen (it was he who pointed out the Turkish rhythms in Brahms) played the Bach F minor Harpsichord Concerto with me with the finale barred in 2/8 instead of the conventional 3/8; it worked.

JEREMY MONTAGU, *7 Pickwick Road, Dulwich Village, London SE21 7JN.*

Family origins

For some years my family have been carrying out research into the origin and history of the Halliday family. We are reasonably sure that the family descended from WALTER HALLIDAY, 'The Minstrel'. He is described as being a younger son of the last Laird of Corehead, Annadale, Scotland, and is believed to have settled in Rodborough, Gloucestershire, *c.*1470. In 1470 he was Master of the Revels to Edward IV.

In 1415, according to Thomas Rymer's *Foedera, Conventiones, Literae etc cujuscunque generis Acta Publica inter Reges Angliae*, the retinue of Henry V's army at the Battle of Agincourt included THOMAS HALLIDAY, WAUTER HALIDAY (*sic*) and WILLIAM HALLIDAY all listed as 'Minstrels'.

I would welcome any information on: (i) WALTER HALLIDAY, Master of the Revels. (ii) The HALLIDAY Minstrels at Agincourt and especially any connection between WAUTER and the later WALTER. (iii) The office of Master of the Revels in the 15th century.

J. MARTIN HALLIDAY, *39 Nikau Street, Rotorua, New Zealand.*

'In seculum viellatoris'

The *in seculum viellatoris* which Marius Lutgerink was asking about (*Early Music* April 1974) is presumably the one from the Bamberg Codex which is published by Zurfluh, 73 bd Raspail, 75006 Paris in their '13-18 collection — Musique Médiévale' in *Les motets instrumentaux du manuscrit de bamberg*' edited by Alain Keruzoré. It used to cost 12 francs. If Mr Lutgerink has access to a good library he could find an older transcription (and a facsimile) in *Cent motets du xiiie siècle* edited by Pierre Aubry.

FIONA McALPINE, *56 Rue Monsieur le Prince, 75006 Paris.*

Apology

We wish to apologize to the editors of the Dutch periodical *Stimulus* and in particular to M. Jape for an unintentional failure to thank them or acknowledge their work in compiling a list of luthiers from which we gained 64 names for our survey of stringed instruments in the January 1974 edition of *Early Music*.

Stichting voor Muziekhistorische Vitvoeringspraktijk (*Stimulus*) is obtainable from Drift 21, Utrecht, Holland. Six numbers have been published since February 1972 and it contains (in Dutch) much useful information. Vols. 3 and 5 included a number of corrections and additions to our lists and M. Jape has sent a further list of corrections for which we are very grateful.

Glass harmonica wanted

I am terribly keen to play the glass harmonica and, perhaps, even to write music for it, but I just cannot hear of an instrument. I seem only to know of the existence of two or three. Can anyone help at all? I could, myself, manage the cabinet work but could not cope with the glass. I can raise it—but not blow it.

MONTAGUE CLEEVE, *1 Parkside Avenue, Wimbledon Common, London SW19.*

Plea for ivory bank

I would like to present an idea similar to the timber bank. My proposition is that all makers using ivory should get together to place a large order of the best imitation ivory possible with any firm that could supply the best samples. I have pursued two companies. One is unable to produce a good sample; the other has discontinued making an excellent imitation ivory. With the decimation of elephants and walruses and the price of ivory skyrocketing, this should be a good cause for such an endeavour. I am willing to put up $300 for an order. If other makers would join me in placing an order for about $1,000 it should entice a company to do a good job.

FRIEDRICH VON HUENE, *65 Boylston St., Brookline, Mass. 02146, USA*

Aeolian harps

There is a whole series of books on the subject of Aeolian harps with diagrams, etc., by Stephen Bonner published in a limited edition by Bois de Boulogne, 17 Charters Cross, Harlow, Essex. An American correspondent to whom I recommended these books says they 'seem to be right on the money'.

EDGAR HUNT, *Rose Cottage, Bois Lane, Chesham Bois, Bucks.*

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Continued on page 101



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Book reviews

Boalch revised

Makers of the Harpsichord and Clavichord 1440-1840
Second Edition
DONALD H. BOALCH
Clarendon Press, Oxford £9.75

'This is a work on which all future efforts in the field must depend.' These words of tribute in Frank Hubbard's review of the first edition of this book remain valid and just today. Since its original appearance in 1956 'Boalch' has become a classic work of reference. Along with Hubbard's own definitive treatise on the construction of harpsichords and Raymond Russell's introductory historical study, Boalch's catalogue forms one of the foundation pillars of all research into the older types of stringed keyboards. The original edition, now superseded at last, was a relatively small printing. It has been a scarce 'wanted' item in the antiquarian book market for many years. A whole generation of potential readers may only know the book indirectly from the many references to it in the literature. Therefore a brief description of what will be found between its covers is an appropriate way to begin. First and foremost, the book is a complete directory of biographical information about every recorded maker of harpsichords and clavichords between 1440 and 1840, regardless of whether any instruments of that maker are still extant. The listing is alphabetical and comprehensive, taking in the entire range of builders from those shadowy figures known to us only by their initials, to renowned family workshops, some of them veritable dynasties like the Ruckers of Antwerp. All known instruments which have been or can be ascribed to a specific maker are included, both those known to exist and those which were once recorded but have since dropped from sight. The listings vary in the amount of detail which they contain. In the best of cases, it has been possible to include a fairly complete description, giving dimensions, materials, decoration, compass, disposition, provenance, repair and restoration history, and present location. Occasionally some technical information about the instruments of particular builders is also included. There are also a number of other listings, taking in important collections of early keyboard instruments both public and private together with their catalogues, all surviving examples of English virginals and three-manual harpsichords of various origins, a geographical and chronological conspectus of the makers listed, apprentices to London harpsichord makers, and a glossary of technical terms in English, French, German and Italian. There is an excellent selective bibliography and a number of plates described more fully further along.

Only one who has attempted to gather information about early keyboard instruments personally can possibly form a notion of the enormous labour which the assembling and ordering of the material contained in this book must have entailed. In its present revised form, this *catalogue raisonné* embodies the work of a good three decades of painstaking assembling of notes, verifying and rechecking of countless bits of information, the reading of innumerable books, pamphlets, articles, auction catalogues and journals, not to mention the endless correspondence involved. The sheer volume of paper which has had to be worked through is staggering to contemplate. One can only marvel at the author's extraordinary diligence, recalling the best traditions of medieval monastic scholarship.

Both those fortunate enough to have had access to the original edition and readers to whom the book is new will want to know how the second edition differs from the first. The apparent lack of bulk of the revised version, thanks to skilful and tasteful design work, belies the fact that the core of the book, the biographical directory, has swelled to half again its former size. From about 850 names it has grown to include more than 1,200. In addition, the old listings have all been looked at again, many of them being extensively revised and augmented in the process. Many instruments which had been lost from view by 1956 have since been rediscovered, no doubt due in large part to their mention in the first edition. It is gratifying to note the considerable number of such restorations to the flock as one compares the two editions. There are difficulties, even puzzlements, of course. Some entries have now appeared with completely new spellings. Thus, for instance, the name 'Guarvacino (Guarvacini)' of 1956 has now become 'Guarracino (Guarracini)'. Granted that inscriptions on old instruments are notoriously difficult to decipher on occasion, some explanation for the change might have been offered. Certain entries have had to be more drastically revised than others. The section on Girolamo Zenti, for example, has had to be completely recast as a result of Edwin M. Ripin's recently published research on that maker. Similarly, the former confused state of the Blanchet and Taskin family tree has now been clarified as a result of investigations by Hubbard, Hardouin and others.

The original numbering of the harpsichords and clavichords listed under their respective makers has been retained in most cases to avoid confusion because it has become standard practice to identify specific historical instruments by their Boalch numbers. Additional instruments of earlier date than the previous No. 1 have been designated as Nos. 01, 02 and so on. Those intercalated among previously listed instruments are tagged Nos. 3a, 3b and so on. (In a few instances, such as Johann Peter Bull, this salutary principle has not been maintained; one can only wonder why.) Many of the earlier attributions have had to be altered in the light of more recent information. Perhaps the most renowned instrument so reascribed is the 1770 Pascal Taskin harpsichord in the Yale Collection; formerly listed as Ruckers No. 137(?), it is now properly classified as Taskin No. 2a. A similar case is presented by the 1725 Blanchet (No. 04 in Frankfurt) which formerly appeared as Ruckers No. 89, dated 1622. In both instances, however, the original listings *sub nom.*

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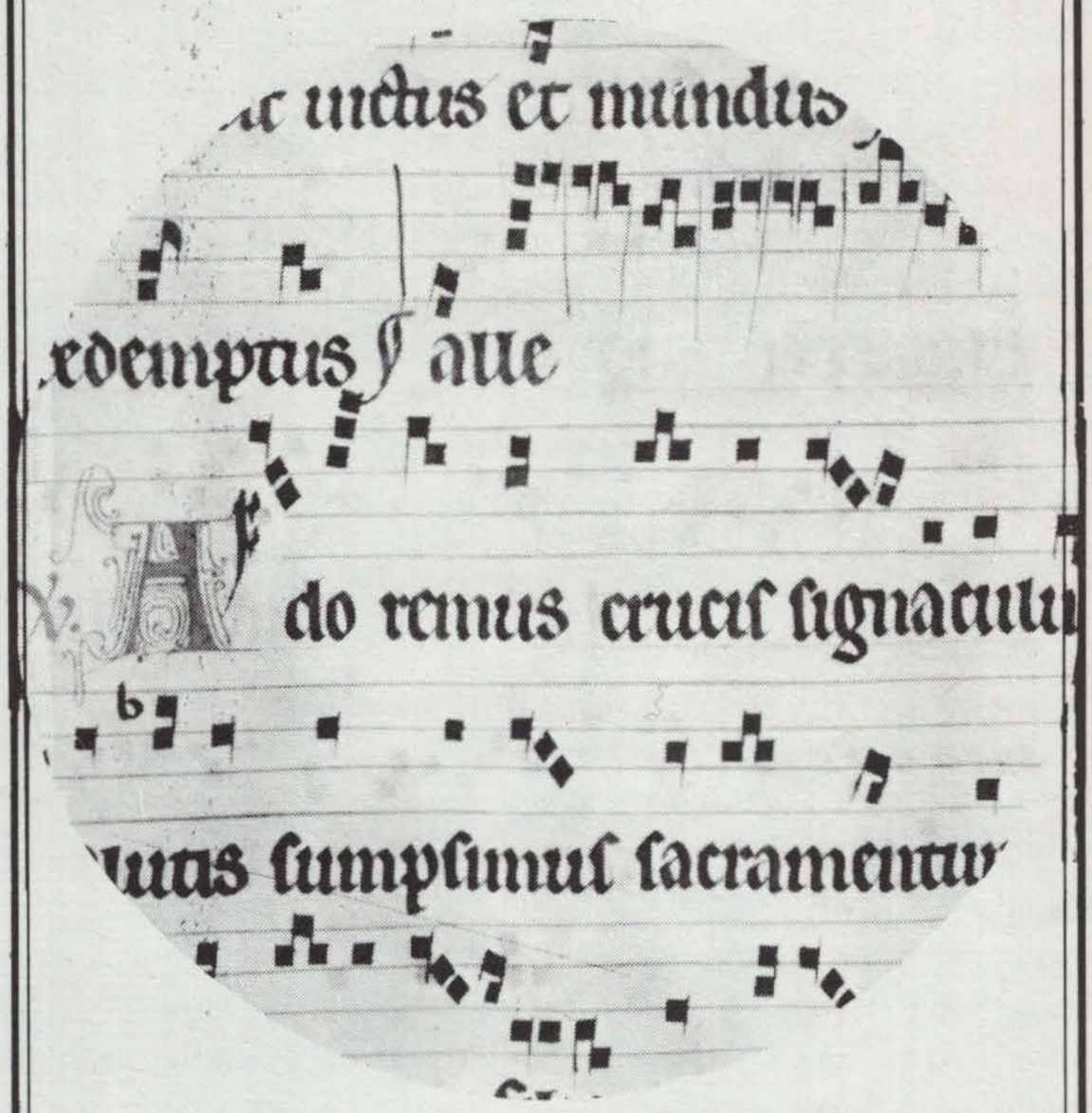
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Ruckers still appear, although with an explanatory reference to their proper places in the catalogue. Some descriptive matter, nevertheless, only appears under the former. In my view it would have been preferable to have gathered all the information under the proper heading and merely given the reference at the superseded one. But the essential fact is that all the information is there in the pages of the new 'Boalch'.

The biographical information about the Ruckers family, for example, has been most extensively and thoroughly revised in the light of recent investigations, notably those of Dr Janine Lambrechts-Douillez of the Antwerp Vleeshuis Museum, to whose long article on the family in the forthcoming 6th edition of *Grove's Dictionary* we have already been referred by Mr Boalch. He has, of course, drawn as well on other authorities, such as Dr van der Meer, the author of the Ruckers article in MGG, and Mr Ripin, for the purpose of bringing the list of their instruments up to date. Misattributions to various real and imaginary members of the Ruckers clan started early on. The author does not hesitate to drop certain instruments completely from the list. In the case of other claimants, he pronounces condemnatory judgement forthrightly and in the clearest possible terms. On the other hand, he has been ready to admit rediscovered genuine Ruckers instruments. Strange to tell, there has been a surprisingly large accretion of 'new' ones, some of them quite important examples, as for instance, the two double harpsichords by Hans the Younger, both dated 1612 (Nos. 17a and 30c) which have been acquired by the Amiens Musée d'Histoire Locale in the past few years.

One section of the book which has been drastically revised is the group of plates. While the number of pages devoted to illustrations at the back of the book has been reduced, there are more photographs than before and they take in a wider variety of subjects. There are many detail photographs of nameboards, signatures and soundboard roses, especially suitable for inclusion in such a comprehensive catalogue which will serve as an instrument of attribution. (Ideally these reproductions would be placed in the body of the article dealing with the respective maker, but for technical reasons this could not be done.) Historically important instruments are pictured, such as the sole surviving harpsichord by Tabel, the master under whom both Shudi and Kirckman learnt their craft, and the Hans Bos virginal, possibly to be dated as early as 1570, now located in a remote Spanish monastery which few of us are likely to visit. The appearance of Russell's history in 1959 (revised second edition 1973, not 1965 as Boalch mistakenly has it) with its many plates illustrating representative examples of the various national schools of harpsichord building clearly made the original Boalch selection superfluous. The author has wisely substituted the present more useful, albeit somewhat random selection of photographs. Unfortunately some are not of good technical quality, being fuzzy or lacking in contrast. One is clearly mislabelled: No. 8 with its two rows of jack slides is obviously a picture of the Thomas Barton harpsichord of 1709 in the Mirrey Collection, and not of one of his spinets.

It is always a painful duty for a reviewer to be obliged to point out the lapses of a distinguished scholar whom he holds in the highest esteem. Some of those to be found in the new edition of 'Boalch' are impossible to explain, none more so than, for instance, the statement that Shudi harpsichord No. 902, 'on loan to the Faculty of Music, Oxford University, has been destroyed in a fire, 1970(?)'. It is a pleasure to report that the instrument in question, located a few hundred yards from the author's own office, is still intact and, indeed, quite accessible. Undeniably there are mistakes of fact. Minor inconsistencies abound. The index remains 'disappointingly meagre' as Hubbard pointed out. The wise reader will use this book, like all secondary sources, critically and cautiously. It is said that the great Antwerp harpsichord builders sometimes intentionally failed to score one key of an instrument in order to express their spirit of humility and pious dedication. Perfection, after all, could not attach to any product of man's endeavours but only to God's handiwork. Given the staggeringly great body of material which the author has had to digest, classify and work into his text, it is not surprising that a number of errors have embedded themselves too firmly even to be dislodged by the combined efforts of the author, the redoubtable and ever-helpful Mr Ripin and such professional proof-readers as were assigned this difficult task of revision. But despite its flaws, the new 'Boalch' is a great achievement, an essential research tool, one to which the specialist will make daily reference. Happily the volume has been well produced, clearly printed on fine paper with generous margins to allow the reader to enter annotations, and sturdily bound in proper Oxonian dark blue to take the hard use to which this indispensable volume will surely be put.

HOWARD SCHOTT

Interpretation of French Music from 1675 to 1775, For Woodwind and Other Performers

BETTY BANG MATHER

McGinnis and Marx, New York $12

Betty Bang Mather's book on the interpretation of French music is an excellent summary of French performance practices, particularly with regard to woodwind playing. Although the subject matter is drawn principally from flute tutors (flute players appear to have had a lot to say about their art) other sources are used extensively. Bacilly on songs, Bedos and Engramelle on cylinders, the theoretical works of Brossard, Loulié, Rameau, etc. And the information presented does not appear to have been produced merely in order to support preconceptions.

The subject matter is divided into three main parts, each extremely well illustrated with musical examples and quotations from contemporary authors. Unfortunately the book itself is not very well produced and is rather expensive at $12 although still worth the money. There is a good index but

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Richard Petzoldt
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the two appendices are poor. Appendix I gives Italian terms as defined in 18th-century French and German dictionaries. The worst definitions are of Affettuoso: "very affectionately, very tenderly; passionately, expressive, stirring. (Affettuoso translates correctly as 'con espressione' rather than 'with affection' in the modern sense. The emotion expressed is a specific 'affect' which determines the 'affection content' of the movement which is what 'baroque music' is about.)" Appendix II is an uninspired list of 'recommended' modern editions of 18th-century French flute duets. Part I of the book deals with rhythmic inequality. It is thorough and well presented. I very much liked the several references to the importance of singing as a model for all instrumental playing. Inequality is related principally to tempo—there are strict and sometimes contradictory rules about what notes should be unequal in the different time signatures. But unfortunately the importance of rhythm and dance is not shown. Stravinsky observed that all 18th-century music is basically dance music. This is particularly true of French Baroque and a recognition of this as a basic principle is far more effective in producing sensitive inequality and subtle articulation. It is a pity that more time is spent on the discussion of the mathematical proportions of unequal notes rather than on their expressive and rhythmic qualities. There is a brief reference to words and syllable lengths with regard to inequality but it is not related to expression in music. It is one of the shortcomings of the approach that what begins as an exhortation for the instrumentalist to copy the singer becomes too frequently an example of what the mechanical-organ makers practised. There is too much of an accent on a theoretical approach which must lead, inevitably to artistic sterility in performance. At the end of this section is a summary of the most common meter signs, the way in which they are usually beaten and the notes which are normally unequal.

Part II deals with articulation. It is again presented very clearly, showing the changes in practice from the early tutors of Hotteterre and Freillon-Poncein through to the Frenchification by Delusse of German double-tonguing. The different schools of playing and their contradictions are presented clearly and concisely with a few relevant quotes.

The section which deals with tonguing describes very well how to pronounce the syllables tu-ru, which were the standard articulation for unequal notes. However, where advice is given to the student experiencing difficulty in the use of these syllables there is, as in Part I, again no reference to the basic pulse of a bar as it derives from dance rhythm and yet this is essential to the good performance of unequal notes. In the section on the alternative use of the basic articulation syllables Hotteterre's remarks on applying taste to practice would be highly relevant and a good antidote to an overdose of rules. '. . . it is taste which decides it. You must consult this same taste when the tongue strokes seem harsh doing them in the way in which I have just explained them in the first examples. You must settle for whatever seems most agreeable to the ear, without having regard to the arrangement of the notes, or to the different time signatures.' (Translation by David Lasocki.) Although a few such remarks appear in the conclusion of the book not enough are given in the body of the work.

Slurring practices are next given and while there are some good musical examples, it is a pity that no music is quoted from the works of Blavet. Michel Blavet left many precise examples as to how he felt his music should be phrased (at least of how he felt at the moment of his writing it down) and these examples illustrate a much more flexible and expressive practice than is indicated by those given. The final sections of Part II deal with later articulation practice and give excellent illustrations from flute tutors which are more difficult to get, particularly that by Delusse, *L'Art de la Flute Traversière, c.*1761. Here Betty Mather briefly touches on the gradual transition from the idea of the flute as having basically a vocal technique to its having a more instrumental technique —analogous to the violin. This change of conception, which was not only applied to the flute, was one of the beginnings of the end for baroque woodwind. There are valuable short sections on the use of tongue and breath in fast notes, slow repeated notes on the same pitch, syncopation and lastly on the double tongue as performed by Delusse. All but one of these sections have musical examples drawn from Delusse. The last example is typical of his rather bizarre (for that time?) compositions which later became common flute technique. Finally, an estimated frequency of use of various articulation characteristics is summarized chronologically.

The third part is on ornamentation. It treats of the port de voix, tremblement and other 'essential' graces touching also on passages and diminutions. The interpretation of the ornaments and the manner in which they were indicated is drawn from a wide variety of sources. The musical examples of Part I are referred to as illustrations. Not unnaturally, the port de voix (appoggiatura), which was regarded as the most important ornament, is treated in the greatest detail. But little is said with regard to its expressive qualities and I think it is wrong to say 'Dynamics could also be employed to embellish appoggiaturas'. Although contemporary authors may not have said it very frequently, appoggiaturas *must* be played expressively. There follow sections on the flattement and 'son enflé et diminué' (*messa di voce*). In the latter section is an interesting quote about Blavet and his expressive powers on the flute in imitating the human voice. Quotes such as these are far more valuable than shopping-list enumerations of various practices, which give only a starting point and do not indicate the end to which they should be put. Remarks made by contemporary writers on performers and instruments are often the only means we have, apart from intuition, of changing our present conceptions of the manner of performance in earlier times.

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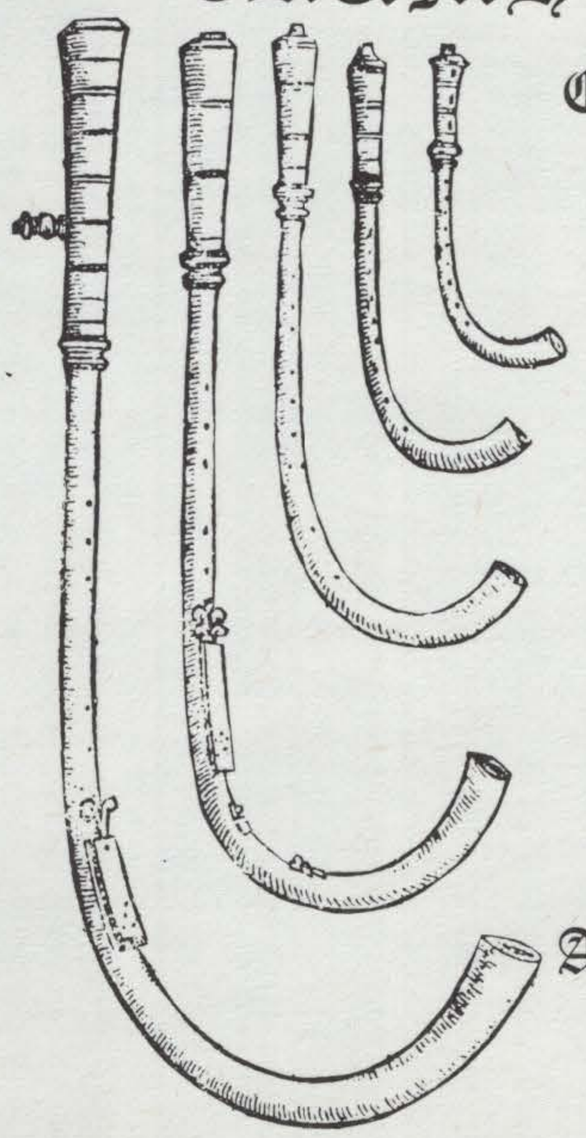
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chant, coulades, passages and diminutions are all illustrated concisely and adequately. Musical examples showing the use of the ornaments and a paragraph from Quantz on the abuses of embellishments by some performers conclude Part III.

The short Conclusion, which attempts to give a performer some guidance as to the 'tasteful' use of rhythmic inequality, ornamentation and articulation is unsatisfactory. This brings me to the only serious criticism I have of this book. While it provides a useful summary of performance practices as detailed in early treatises, it rarely penetrates beneath the surface. It is wrong that expression and the *je ne scay quoi* of French music, the most vital elements in interpretation, are relegated to a few brief words at the end of the book. This is a pity because it detracts from an otherwise sound work.

STEPHEN PRESTON

Stephen Preston, who plays baroque flute professionally, has recently taken part in concerts in London, Edinburgh and Paris, in association with the exhibition 'Eighteenth-century musical instruments: France and Britain'.

Wilbye

DAVID BROWN

Oxford Studies of Composers £1.65

This appears to be the first monograph in English on perhaps the greatest of the English madrigal composers. Its publication coincides with the quatercentenary of his birth, which was also commemorated by the same author in *The Musical Times* for March. This study does not substantially alter the pictures painted by Fellowes and Kerman, but by providing analytical comment on almost every piece he wrote, arranged more or less in the order in which these were first published, it fills in further details about some of his compositional techniques.

The centre of attention is Wilbye's musical style, but Mr Brown begins by outlining the background against which this was formed and maintains a sense of perspective by comparing Wilbye to several of his English contemporaries. His analyses, which are similar in approach to those in his *Thomas Weelkes* (1969), illustrate Wilbye's extensive use of repetition and sequence, his insight into the structural function of modulation and thematic inter-relationships, his exploitation of the contrast between the major and minor modes and his 'liking for launching a new phrase with an abrupt change to an E major chord, normally following a cadence in C major'. Brown is right to call attention to these features, though some may wish that in doing so he had avoided heavily loaded terms.

The music examples are mostly well-chosen and enlightening, but in some of them the voice-parts, which are not named, have been tacitly re-scored according to tessitura and cross or change stave without indication. Ex. 29(a), which presumably ought to be labelled '*outlines only*', and Ex. 29(b) are misleading; the scoring may enable 'certain features' to 'stand out', as Brown intends, but at the expense of obscuring Wilbye's lines and creating bogus new ones. Ex. 20(b), in which

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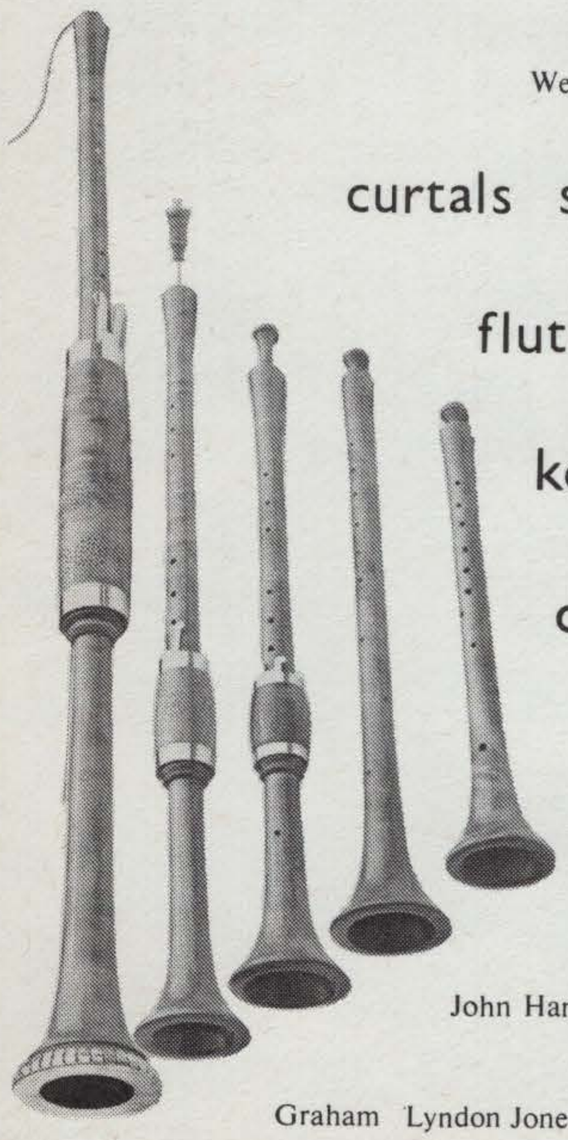
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stems and rests need amending, and Ex. 17 also are confusing. These and Ex. 14, an instructive diagrammatic analysis of *The Lady Oriana*, in which three errors of layout and two other questionable features have caught my eye, should be checked against Fellowes' edition of the madrigals.

Although Brown defines many of his terms, his meaning is not always clear. Repetitions and sequences, he says, 'may serve either an organic or a structural purpose. Organic repetition (or sequence) is immediate repetition . . .' 'Structural' repetitions evidently are not 'immediate': they integrate the structure 'by establishing relationships between widely separated sections'. What we are not told is how a sequence, which normally implies immediate repetition, can ever be 'structural'. The term 'madrigal', which is not defined, also causes problems. We read that Ferrabosco's English madrigals 'cautiously exposed the essential style of this form' and (on the same page) that Kirbye's 'mastery of the madrigalian technique is thoroughly assured'. What is a madrigal—a style, a technique or a form?

Despite this uncertainty, Brown's opinion of Wilbye as a madrigalist is sound:

> Of all Wilbye's qualities, none is more remarkable than his ability to match the *whole* experience of a text . . . Weelkes was constantly aware of his music as music which should have its own shape; Wilbye was prepared to let the text prompt a developing musical experience which might encompass the whole piece, thus ensuring an expressive evolution that reduced the need for a purely musical logic.

In view of this, it is surprising that Brown does not pay more attention to the texts. Although he sometimes outlines the gist before proceeding to the music, he never quotes the text in full or comments on its imagery or form. Thus, in his discussion of 'Draw on, sweet night', he does not mention that the modifications to the opening music when it is repeated half-way through, reflect and may have been prompted by the inversion of the opening words to which it is set. Analysis of the music alone can be informative, but it cannot explain how or why it came to be in its present form, or what Wilbye hoped to achieve by it.

The texts are also neglected in other ways. In the case of translations, neither the title nor the date of the original is given, only the author's name (the reader is expected to recognize Grillo, Desportes, Grotto and Everaerts, as well as Guarini, Petrarch and Boethius). There is no discussion of the literary background of Wilbye's madrigals, and the Bibliography excludes Pattison's *Music and Poetry of the English Renaissance* and Einstein's *The Italian Madrigal*; Roche's *The Madrigal* (1973) presumably appeared too late for inclusion. Finally, the List of Works does not give the titles of the contents of Wilbye's two books of madrigals, upon which his reputation is based.

Most of these limitations stem no doubt from pressure of space. This is not a complete study—and it does not pretend to be—but within its own terms it is useful and stimulating.

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Music reviews

La Messe de Notre Dame
GUILLAUME DE MACHAUT
ed. Denis Stevens
Oxford University Press, 75p

Denis Stevens' experience with the Machaut Mass goes back at least to 1948 when he produced a performance for the BBC Third Programme. Other performances since then have consolidated his authority, e.g. at Lucerne. The new edition is based on Ludwig's version in the complete works; this has one advantage over the editions of de Van and Machabey, namely its use of the de Vogüé manuscript which was lost for years and now forms part of the Wildenstein collection in New York. This is generally admitted by scholars to be the earliest complete source of Machaut's works.

It is an interesting fact that the four principal editions of the Machaut Mass all transcribe the work in $\frac{3}{2}$ or $\frac{2}{2}$ instead of the more natural $\frac{3}{4}$ and $\frac{2}{4}$ ($\frac{4}{4}$).

Professor Stevens continues this tradition, which admittedly prevents too precipitous a performance. However, it is clear that the notation of longs and breves is to be taken in diminution in this case, as in Chailley's edition, which unfortunately contains many errors.

The actual performing methods suggested in the new edition, certainly the fruit of long experience, give rise to many questions. One is surely echoed by all performers of medieval music, namely: do we perform the work as written in the manuscripts, or do we vary it for the sake of contrast and to keep the attention of our listeners? Professor Stevens, while retaining the original notes, chooses the path of variety. For instance, in the Kyrie he varies the texture by alternating plainsong with polyphony. This very valid procedure may be admissible at less solemn performances, but the manuscripts suggest that the main polyphonic sections were to be stated three times without any introduction of plainsong (not the final Kyries of course, which should be performed twice and once respectively as in the plainsong).

Another question which springs to mind in looking through the new edition is: did the composer intend so much alteration between solo and chorus as we find here in the Gloria and Credo? Certainly the early 15th-century composers who specified such alternations, made a distinction between solo duets and three-part or even four-part chorus. Thus, there was a difference in texture between solo and chorus sections. However, once again Professor Stevens could be right in his decision, for there is often a question and answer feeling about the individual sections of these rather homophonic movements. Another possibility would be to divide the chorus into two halves.

Where I feel we are getting a little far from the original manuscripts is in the very varied scoring specified in the new edition for voices and instruments. I certainly do not feel one should object to modern instruments where early ones are not available, providing they approximate in sound to the earlier ones. But a combination of three solo voices and trombone for four bars, followed by three-part chorus supported by strings over a trombone bass for seven bars, as at the opening of the Gloria seems to me a little far from the original conception. In fact, the homophonic block chordal opening suggests chorus here rather than in bar 5. The omission of the text in the Contratenor is not sanctioned by the manuscripts, though to be sure Guillaume de Van felt that one could consider certain voices instrumental at will (introduction to his edition, Rome, 1949, p. II). He was, however, thinking of cases where the text is omitted, as in the Sanctus. My own feeling is that, where three voices have the text, the fourth almost certainly should, too.

The whole question of whether to use instruments in a Lady Mass is a complex one. The Machaut Mass is an ornate work, and there are passages, like the short interludes in the Tenor and Contratenor of the Gloria and Credo, which suggest instruments. One answer might be to stick to a cappella version with organ accompaniment. For a more spectacular performance—and surely this work was written for such an occasion—one might well consider strings, and even wind instruments, as Professor Stevens does. It's worth remembering that Ciconia, in his occasional motet *Doctorum principem*, says 'strike up the strings' as well as 'let the choirs resound', even if this may be a classical allusion (the instruments are *lira* and *cithara*). There are times, too, when it is helpful to emphasize the plainsong tenor, as in Kyrie I, with its tenor solo accompanied by two violins and a trombone in the other parts.

Finally, accidentals. I agree wholeheartedly with Professor Stevens that the original manuscripts do not tell the full story. There are too many conflicting accidentals. The problem is whether we can simply omit those that clash, as he does. Admittedly this pragmatic solution makes sense, and, as I mentioned in the *Lenaerts Festschrift*, sharps sometimes seem to be inserted to indicate that the sharp should be avoided, since a performer might decide to add it by the rules of *musica ficta*. However, I feel that Professor Stevens at times omits well attested and sensible sharps, e.g. the F sharp in the Tenor of the Gloria, bar 112. In bar 128 C sharp is present, but not the two G sharps (thus producing diminished fourths and fifths between the upper three parts). To put the situation in a nutshell, I think I would omit some accidentals, but less than Professor Stevens does.

As the editor of an even more experimental edition of the Machaut Mass, as yet unpublished, I naturally sympathize with Professor Stevens in his attempt to produce a satisfactory performing edition. Where I disagree, I am simply trying to follow up the clues given by medieval sources and accounts. What I am happy to see is that the new edition is an accurate one which avoids harmonic clashes due to misinterpretations of accidentals in the sources, and which is not afraid to attempt a bold realization by chorus, soloists and instruments of a possible medieval performance.

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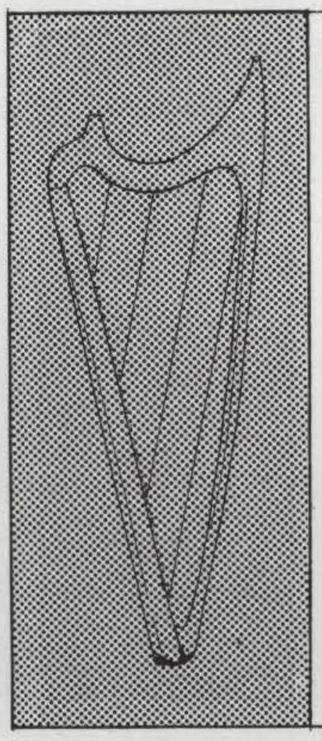
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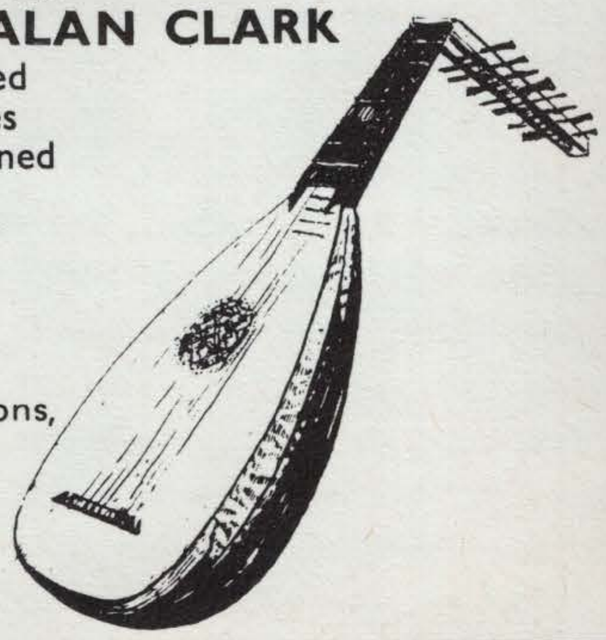
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London Pro Musica Editions—2

My enthusiasm for the first nine volumes published by London Pro Musica Edition (see *EM*, Vol. 1, no. 2, April 1973) seems still to be justified, now that they have issued four more volumes: *Four pieces of the late fifteenth century for four instruments, ATTB* (score and parts, 75p); *Twelve chansons (c.1530) for four instruments or voices* (score only, 60p); Vincenzo Ruffo, *Three pieces for three instruments* (score and parts, 60p); and Francesco Guami, *Ten ricercari, 1588, for two instruments, AT* (score, 60p). With a minimum of fuss—albeit also with a lack of eloquence—Bernard Thomas, who edited all four volumes, is doing yeoman service in making early music available to performers inexpensively and in a format that is practical to use. And each volume contains something of real musical interest, even if every note is not a timeless gem.

Of the four late 15th-century pieces, all taken from Italian manuscripts, Pierre de la Rue's arrangement of Ockeghem's chanson, 'Ma bouche rit', contains by far the most elegant counterpoint. La Rue placed Ockeghem's tenor in the tenor of his new composition and added parts above and beneath it; he probably intended the piece to be played on instruments although, as Thomas writes, it might also have been sung. The two cantus-firmus settings of the basse dance tenor, 'La Spagna', are rather more pedestrian in quality, with their incessant nervous syncopated figures in the manner of Obrecht or Agricola, but they will do very nicely on a concert programme to liven up a group of melancholy chansons, or merely to act as a foil to those vapid 16th-century dances so beloved of early music ensembles. The fourth piece, anonymous like the dances, is called 'La Guercia', for some as yet unexplained reason. It is built from a single common motive, involving a simple upper neighbour note, and is, by far, more interesting historically than rewarding, aurally.

The twelve chansons taken from collections printed by Pierre Attaingnant in Paris and Jacques Moderne in Lyons are all transposed into keys that make them appropriate for ensembles of crumhorns. Thus they illustrate amply and aptly Bernard Thomas's remarks on the repertoire of the crumhorn published in *EM*, Vol. 1, no. 3 (July 1973), but they may also, of course, be sung or played on other sorts of instruments, as Thomas rightly notes.

The three capricci for three instruments by Vincenzo Ruffo, curious contrapuntal elaborations of fragments from madrigals, chansons and dance tunes, are the second selection Thomas has made from Ruffo's collection of capricci first published in 1564. I do not share his enthusiasm for these pieces, which seem to me to drone endlessly on without shape or meaning, but I am delighted to be able to study them in the score London Pro Musica Edition has made available so that at least I have the possibility of making such a value judgement; and, who knows, I may eventually learn to love them.

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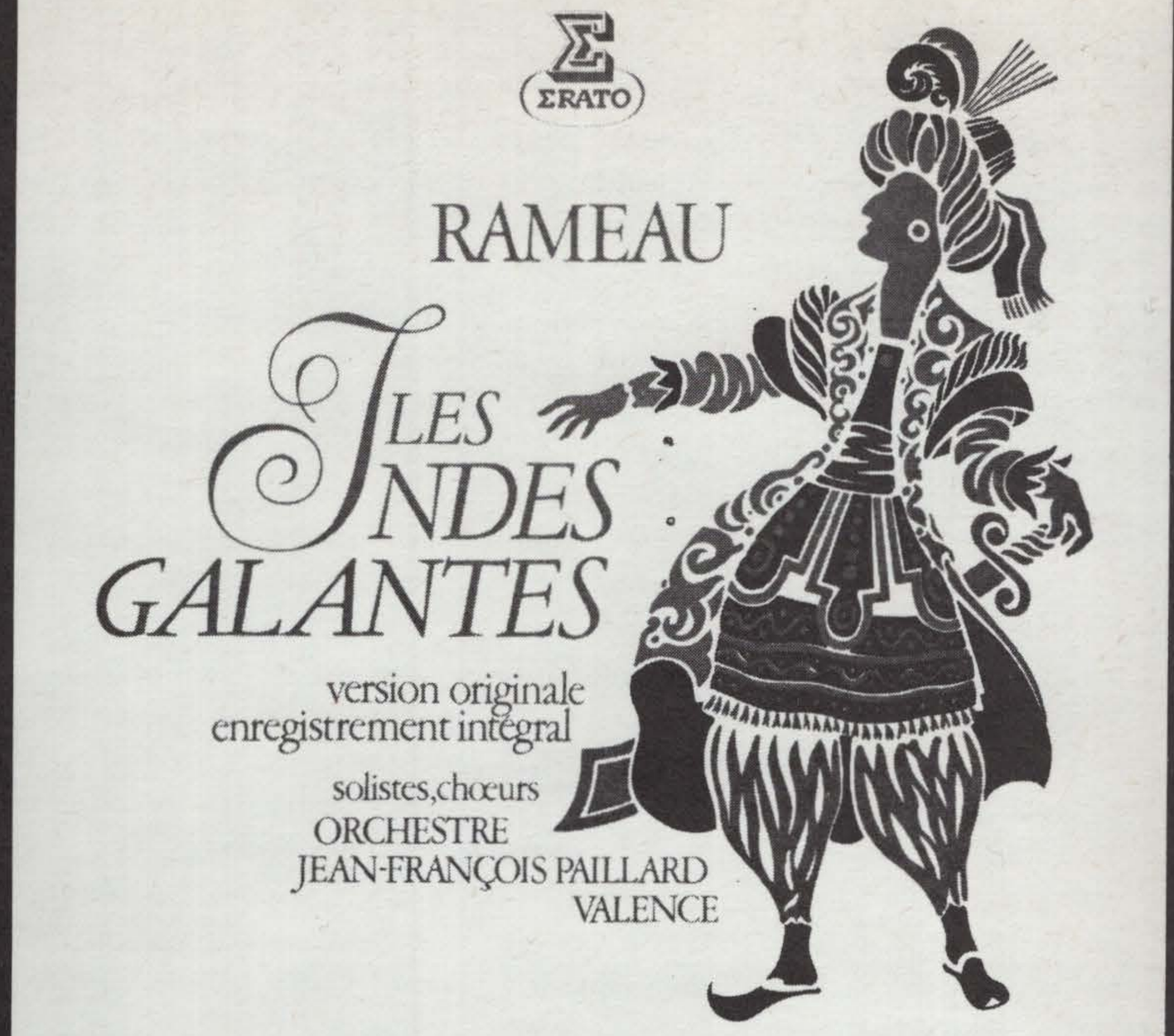
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Finally, the ten ricercari for two instruments by Francesco Guami, a sackbut player at the court chapel in Munich during Lasso's tenure there, are a welcome addition to the repertoire of duets, of which we can never have enough to use as teaching pieces and to while away the time during long afternoons with a friend. They are attractive compositions even though they are not quite so good as Lasso's superb contributions to the genre, which they somewhat resemble in style, as Thomas points out.

HOWARD MAYER BROWN

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Singers will welcome this edition of twelve songs taken from seven operas by André Campra. The selection is fairly representative of the composer's long musical career (over 40 years) with examples taken from his first and last secular works: the *opéra-ballet—L'Europe galante* (1697) and the *divertissement—Les Noces de Vénus* (1740).

The aims of the editor are essentially of a practical kind. His brief introduction and notes give helpful hints concerning interpretation, ornamentation and rhythm, based on the views of 18th-century music teachers and theorists, while the musical text provides a reduction for harpsichord as well as orchestration for a small company of strings, flutes and recorders. English translations of the songs are printed at the end of the volume. The Introduction also offers interesting historical comments on the division of the orchestra in 18th-century France—a *petit choeur* of experienced players being reserved to accompany the *airs*. Mr Sadler gives us a valuable elucidation of the role of the *Air* in French opera and of the ways in which it is to be distinguished from contemporary Italian examples. One might have expected Campra's Italian origins and his training in church music to have influenced him more in transforming the nature of the song in opera, but the French tradition of a composite art form which integrated music, dancing and spectacle was too strong—and, one might add, the lyrical qualities of the native French singers were too well appreciated. Campra's songs then, though they tended to be longer than those of a predecessor like Lully (and for this reason might be said to be of Italian inspiration) have nevertheless a French flavour; they are lyrical rather than dramatic, and they are pleasantly varied. Interestingly, Campra's most powerful emotional effects are to be found in the *airs de monologue* which generally prefaced an act or a significant scene, where they did not interrupt or disturb the flow of the spectacle.

Those singers and scholars who enjoy the varied charm of these songs which Mr Sadler has so expertly made available to us, and who wish to pursue their study of the works of Campra might also consult a fairly recent book (not mentioned here): Maurice Barthélemy, *André Campra: sa vie et son oeuvre*, Paris, 1957.

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The 44 supplements in the present collection were produced over the last ten years. During that time there have been minor changes of editorial policy (mostly improvements) but the series is reasonably uniform. Most supplements are edited anonymously, and the 'information sheet' is usually not signed, but sources are always named, and all such essential information given. All pieces are presented in score. Over the years, the style of engraving has greatly improved (the early supplements are rather messy), and the editors have gone out of their way to give real value: if the main piece takes up 3½ sides, a couple of little canons are always added to fill up the fourth side. Many supplements are largely devoted to canons (there are over 50 in all). The vast majority of the supplements are printed on one sheet of paper, even if there are more than four pages, the sheet being folded appropriately. This arrangement, of course, makes performance from the scores much easier: not a single instrumental piece in the collection needs a page-turn in the middle of a movement (even when as long as the two *Sinfonie* from Cavalieri's *Rappresentatione*, No. 115). This practical approach is the greatest virtue of the collection, and despite the rather unscholarly editing procedures occasionally to be found, the series is much to be recommended to performers.

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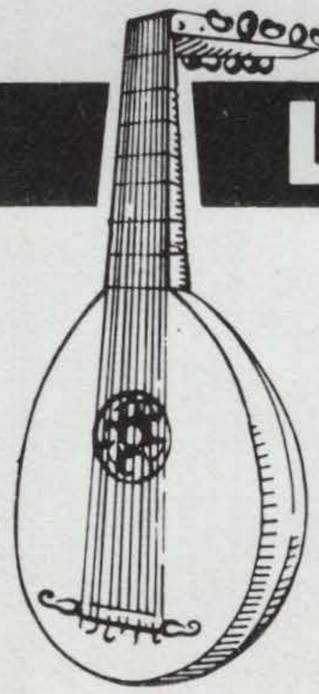
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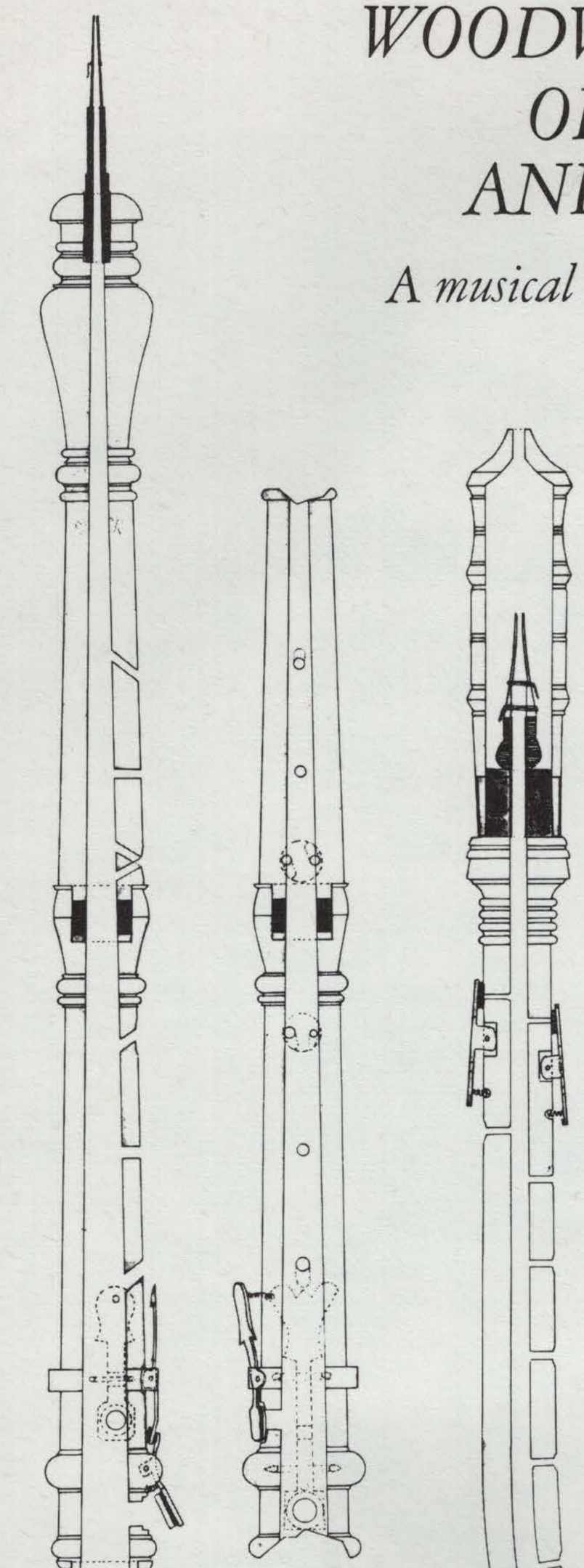
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Corrections

In Michael Zadro's article on restoration (*EM*, July 1974) for 'tuna' read 'tung' in 2nd paragraph page 173.

Ex. 5 in David Kettlewell's article on the dulcimer (*EM*, October 1974) should show a **F** clef for the lute and gamba part and the barlines should be *between* and not *on* the staves.

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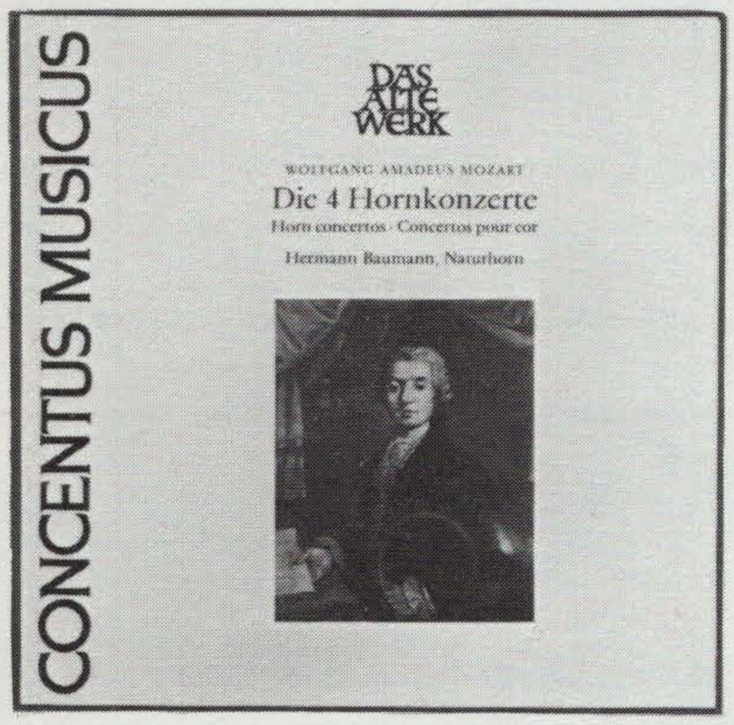
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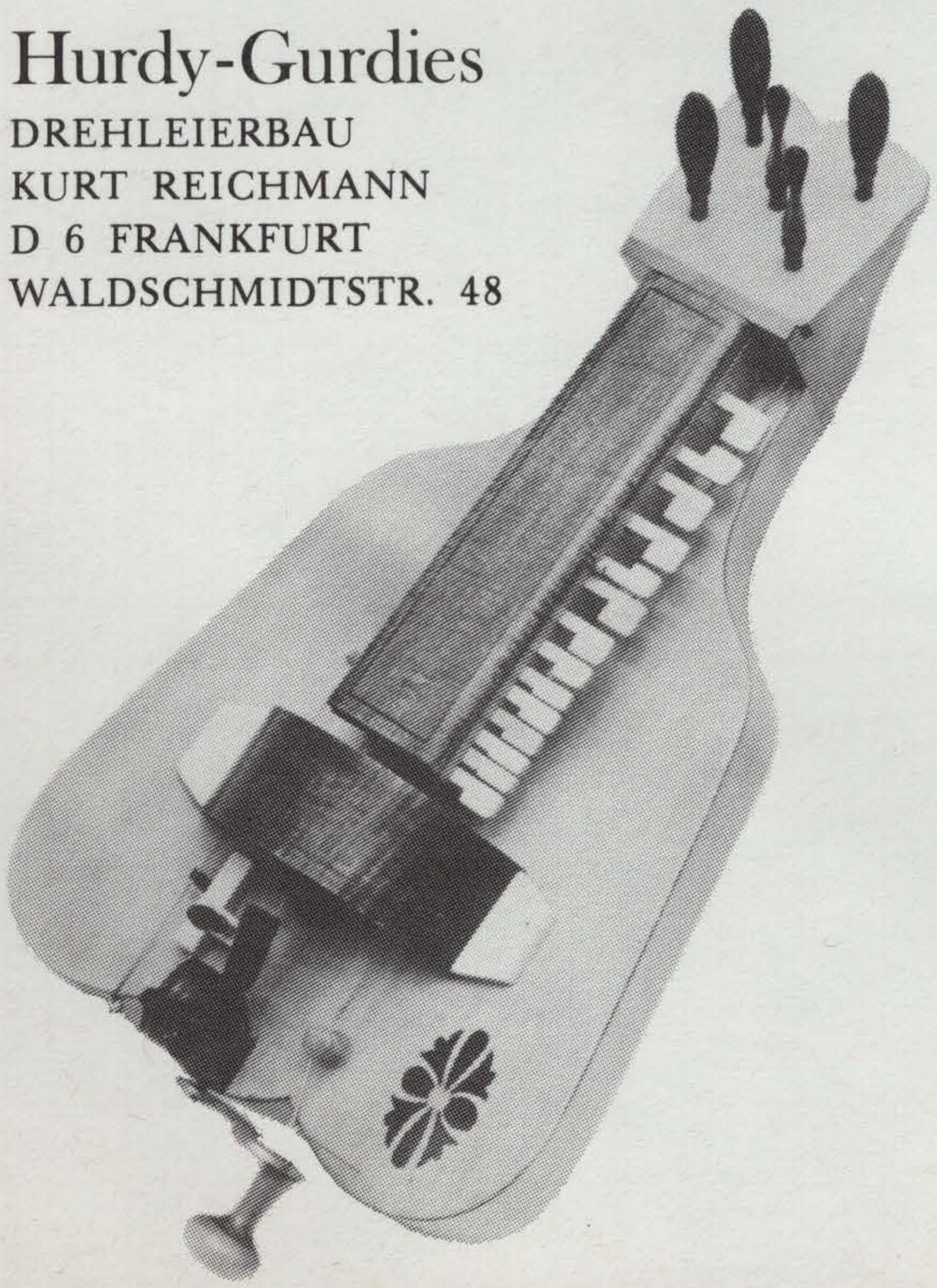
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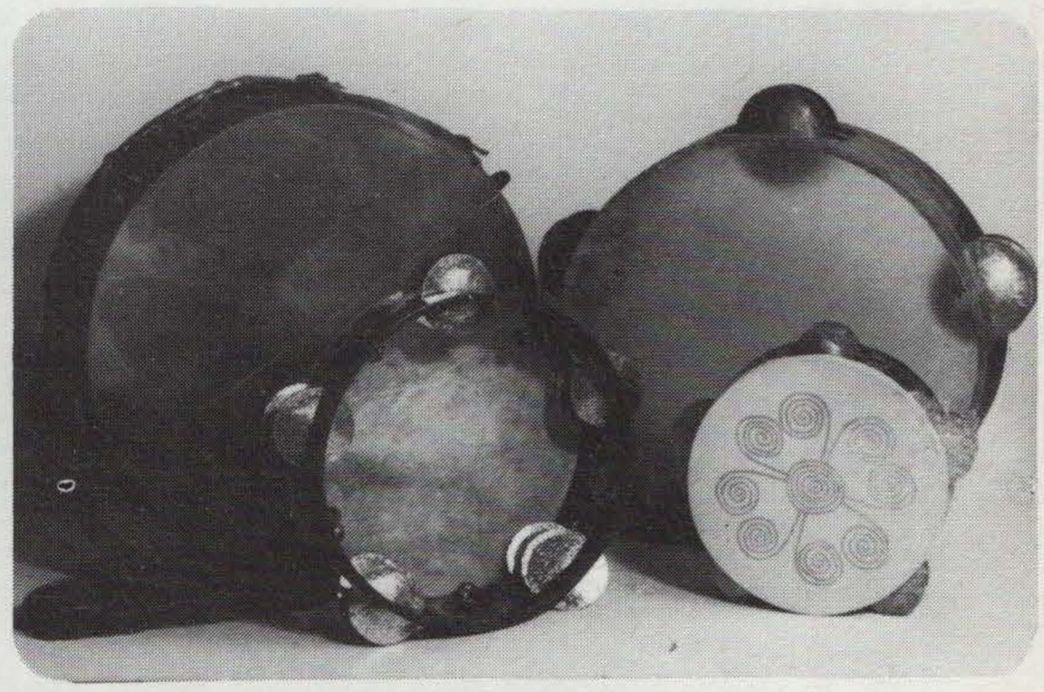


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EARLY MUSIC

edited by J. M. Thomson · VOL 3 NO 2 APRIL 1975

DIANA POULTON Graces of play in renaissance lute music 107

ANTHONY ROOLEY John Dowland and English lute music 115

ROBERT SPENCER Three English lute manuscripts 119

DIANA POULTON Checklist of recently discovered English lute MSS 125

TREVOR PINNOCK Buying a harpsichord 1 126

CHRISTOPHER MONK First steps towards playing the cornett 1 132

MICHAEL G. ZADRO Woods used for woodwind instruments since the 16th century 1 134

The medieval, renaissance and baroque lute in pictures 137-9

London salerooms 140 / Where the wind blows 143 / Book reviews 147
Music reviews 159 / The American Collegium Musicum 173
Correspondence and queries 177 / London College of Furniture exhibition 191 / Activities 191 / The lute worldwide—1 *Australia, Holland, USA* 199 / Recordings 11-12 207
Supplements: Register of Early Music, Register of Early Instruments—*Woodwind 2*

Lute revival 1

The 'pair of Virginalles verye olde and broken' and 'one olde lute' listed in King Henry VIII's inventory of musical instruments at Newhall conjure up a sorry picture that seems to foreshadow the fate of both instruments when they had fallen out of use and lacked skilled restorers. We know what happened to many keyboard instruments during the interregnum and harpsichordists can hardly bear to think of those taken from the nobility during the French Revolution that were broken up and used for firewood in the cold Paris winter of 1816. The greater fragility of the lute has meant that of the thousands turned out by the principal European workshops relatively few have survived. This issue helps chart the phenomenon of the lute revival, whose impetus, even over the past decade, has been astonishing.

Cover: Lutenist from the Steeple Aston Cope, 13th-14th-century English embroidery, on loan to the Victoria and Albert Museum, by courtesy of the Revd. M. G. Hayter, The Rectory, Steeple Aston.

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In 1904 James Joyce wrote to Gogarty about his hopes of purchasing a lute: 'My idea for July and August is this—to get Dolmetsch to make me a lute and to coast the South of England from Falmouth to Margate singing old English songs.' Dolmetsch was not so sure: 'Lutes are extremely rare' he wrote. 'I have not heard of any for sale for years . . . The lute is moreover extremely difficult to play, and very troublesome to keep in order. Why not take up a simple kind of harpsichord or an early piano?' This letter from Margaret Campbell's forthcoming biography of Arnold Dolmetsch, to be reviewed by Robert Donington in our next issue, expresses sentiments which will be echoed by most lutenists, but also seems to show that even Dolmetsch did not then envisage a revival of the lute on anything approaching the present scale.

The best known photograph of Arnold Dolmetsch shows him in rapt communion with a lute, looking so prophetic, contemplative and benevolent that he could easily be placed beside the portraits of players of the past, such as those of Carracci and David Teniers, illustrated in our historical picture gallery. It was not so reassuring when you learned from him. 'His one idea of teaching was to shout at you if you made a mistake' recalls Diana Poulton, his first and almost only pupil. ' "Idio" he used to call me. I ended up the lesson in tears . . . None of his family ever learnt because they couldn't stand it.' But she survived, to play a Vivaldi concerto at Haslemere with Arnold Dolmetsch on viola d'amore and to become one of the first musicians ever to broadcast the lute, so rarely heard then that the *Radio Times* had to be stopped from correcting it to 'flute'.

We start our account of the lute revival with an issue that is principally historical, dealing with sources and performance practice. It is a little weighted towards the English tradition but the recent spate of important publications of English lute music deserves our attention and the balance can subsequently be restored. English lutenists have undoubtedly played an important part in the revival. Inheriting an unparalleled repertoire, with a great lute composer and virtuoso in Dowland, they have combined enthusiasm, scholarship and native wit in their influential Lute Society, have produced a superb virtuoso in Julian Bream, and several distinguished luthiers. So we may be forgiven a passing nationalism. Our international survey of the lute revival begins with accounts of activities in Australia, Holland and America, and will continue next issue with the rest of Europe and, we hope, South America. The host country will reserve its contribution until last, with a profile of the Lute Society.

The next issue, will in fact, concentrate on more practical matters. There will be interviews with luthiers to show the diversity of approaches to the making of a renaissance and baroque lute and an interview with an outstanding performer, Julian Bream. Articles on other subjects will cover an unusually wide range, from Emanuel Winternitz on 'Secular musical practice in sacred art' to James Tyler's 'History of the renaissance and baroque guitar'.

Montaigne thought children should awaken to the sound of the lute. Soon there may be enough lutenists to people doorways and balconies as prolifically as artists of earlier ages show. How satisfying if we could recreate that mosaic of sound that must have been a principal renaissance enchantment.

Graces of play in renaissance lute music

DIANA POULTON

Before entering any discussion on the use of 'graces' in renaissance lute music it is necessary to define the term precisely. I am not speaking of divisions or improvised passages of decoration on a given theme, but of the added notes which were either not included in any form in the written or printed text, or were indicated by stylized signs. Their distinguishing characteristic is the fact that one or more notes are played with the left hand alone. In modern terms we shall call them appoggiature, mordents and trills. In the 16th and early 17th century no precise terminology existed to distinguish one from another and they were referred to in general under such words as 'mordanten' in German, 'quiebros' in Spanish, 'les ornements' in French, 'tremoli' in Italian, and 'graces' in English.

It is, of course, fully accepted that baroque lute music is highly ornamented, and fine performances can be heard in which the 'graces' are executed with precision and delicacy, but baroque composers were, in general, careful to see that their music was fully marked with signs which indicated each individual ornament, and many prefaced their books with exact information about the execution of each one. In performances of renaissance lute music, however, it is an occurrence of extreme rarity to hear a player add ornamentation to works of composers who have stated

that 'graces' should be added, or even to hear the graces played when a manuscript version is used in which the markings are clearly written.

This lack of knowledge of early ornamentation has been all too manifest even among scholars who should have known better. As comparatively recently as 1955, Otto Gombosi wrote, in the Introduction to his edition of the Capirola Lute Book, when speaking of Capirola's use of graces, 'No other sixteenth-century tablature contains, to my knowledge, symbols for trills or similar ornaments'.

It is true, of course, that no ornament signs appear in the very early printed books of lute tablature, and there are several probable explanations for this, the most likely being that it was a live tradition, as with ornamentation in Oriental music, which was transmitted by ear from one player to another. The doubt that it was possible to convey adequately in words how graces should be performed was expressed by Wyssenbach in 1550 and again by Besardus in 1603. Both say the student should hear them performed by a good player.

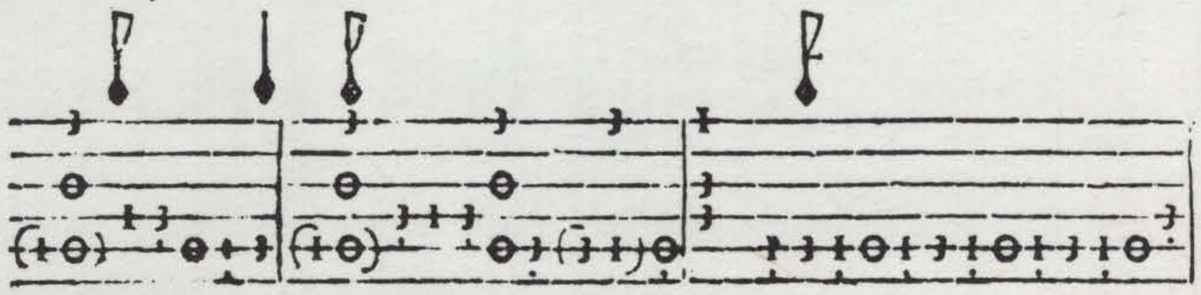
Another reason for their absence may well have been the lack of necessary signs in the printers' equipment, a failing remarked on by Marin Mersenne as late as 1636. There may also have been difficulty in fitting the signs into the little 'gridiron' shapes in which the tablature letters were slotted for printing. This is shown by the clumsy result when attempts were made in some early Italian books to add the cross as a sign that the note should be held. When this method of printing was abandoned in favour of engraving it is noticeable that the resulting freedom allowed the signs to be added.

Because it was written by hand, it was possible for Vitali, who, about the year 1517, copied out the lute book of Messer Vincenzo Capirola, to add ornament signs, and a description of how they are to be played is given in Vitali's notes at the beginning of the book. As with much else that was written about the lute in the 16th century, the explanations leave much to be desired in clarity, and I am not entirely in agreement with all Gombosi's conclusions.

We get an intimation that graces were associated with early German lute playing in Martin Agricola's *Musica Instrumentalis Deutsch*, first printed in 1528, where he speaks of 'Mordanten'. He seems to use it here as a general term for ornaments, and not as meaning one specific grace.

A very clear description of one type of grace comes in the 'Regola per quelli che non sanno la Intavolatura' in a sentence or two which were added to the second printing in Milan, in 1548, of the *Intavolatura di Lauto dell Divino Francesco da Milano et dell'eccelente Pietro Paolo Borrono.*[1] This book had appeared earlier in the same year in Venice, without ornament signs and without the instruction in how to perform them. The following few bars show clearly how the ornaments are indicated:

Ex. 1



and here is how their execution is described:

where a circle is found ( ), two fingers must be placed on the string and the finger on the lesser number must be held firm. Pull down the string with the finger which is on the higher number as if the voice were notated

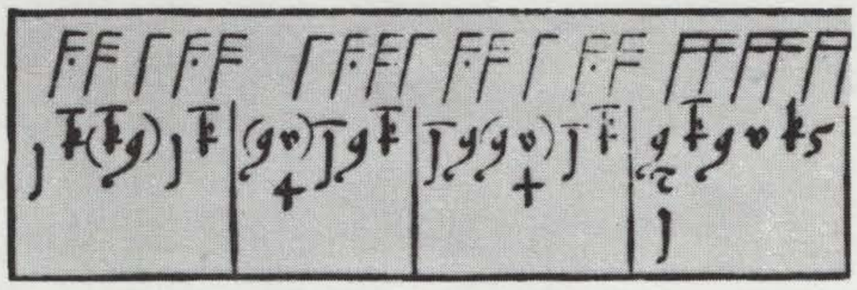
[1] I should like to thank Mme. de Chambure for kindly sending me photographs of her unique copy of this book.

on the lesser of the two frets. This is done because the lute will sound sweeter. But the said circle is one stroke only.

In 1550 Rudolph Wyssenbach of Zurich printed a collection of music by Borrono and Francesco da Milano transcribed into German tablature. The book is called *Tabulatura uff die Lutten* and consists of the contents of the 1546 edition of *Intabulatura di Lauto del Divino Francesco da Milano, et dell eccelente Pietro Paolo Borrono da Milano.*

The following example shows a few bars with precisely the same half circles that had appeared in Borrono's compositions in the earlier book:

Ex. 2



It is curious that none of the pieces by Francesco in either book have ornament signs and the significance of this is uncertain. A possible explanation is that Francesco had died in 1543 and that Borrono felt unwilling to impose his own taste on the dead master.

Ornamentation was not, of course, confined to plucked stringed instruments. Instruction books for viols, recorder and keyboard confirm the existence of a convention common to most instruments of the time. It is, however, the very nature of the plucked strings which gives the special character to the ornaments used on the lute, vihuela and guitar.

If we turn to Spain we find Tomás de Sancta Maria, writing in 1556, in his *Libro llamado Arte de tañer Fantasia assi para Tecla como para vihuela* describes a number of ornaments. Some of these are more suitable to the keyboard, but nevertheless, he describes a trill and a mordent, both of which can be used on the vihuela. Perhaps of even greater interest than his information about graces is the contribution he makes to our knowledge of performing practice in his clear explanations of the rhythmic changes in passages of crotchets and quavers which, he maintains, should be introduced.[2] The *notes inégales* of French baroque music are, nowadays, accepted without question, but it is not so generally recognized that this style of playing was known and carefully described in the middle of the 16th century.

In the following year Luis Venegas de Henestrosa, in his *Libro de Cifra nueva para tecla, harpa y vihuela* printed in 1557, speaks of two graces under the description of 'quiebro'. In modern Spanish this word means trill, but in the 16th century it appears to have embraced any kind of ornament. He says:

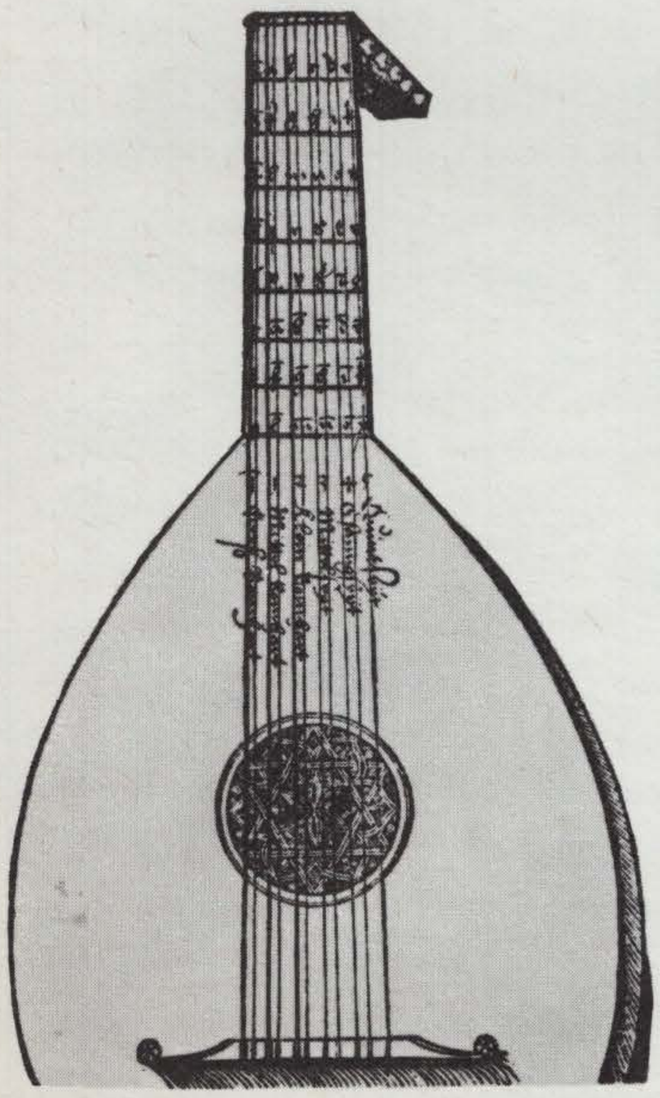
The 'quiebro' is to shake the finger on the string and the fret that you wish to play, or to keep it in place and shake with the second or third finger one or two frets higher.

Clearly a vibrato and a trill.

Matthäus Waissel in his *Lautenbuch Darinn Von Der Tabulatur und Application der Lauten* of 1592, gives us his interpretation of the word 'Mordanten', although he does not mark their position in the pieces. He says:

Mordanten are made by the fingers of the left hand, but only in stops of whole or half beats and in runs where four letters are on one beat. In 'Coloraturen' they are not used because of the speed when eight or sixteen

Lute from Wyssenbach's Tablatura, *1550*



[2] D. Poulton, 'How to Play with Good Style by Tomás de Sancta Maria'. *Lute Society Journal*, XII, 1970, pp. 23-30.

are on one beat, except sometimes at the end. Mordanten serve to make the playing lovely; they are made sometimes with the forefinger sometimes with the middle finger and sometimes with the little finger in such a way that the fingers are put a little later on the letters and moved two or three times up and down. Of these things certain rules cannot be described, they must be left to time and practise.

So far I have not been able to find evidence about French practice in this particular field during the 16th century, but it would seem unlikely that French lutenists were isolated from the general musical aesthetic of the time. It must be remembered, too, that the Besardus 'Instruction', included by the Dowlands in *Varietie of Lute-Lessons* in 1610, in which he advises the learner to go and hear a 'cunning player' perform the 'sweet relishes and shakes', was first printed in 1603, so that the author would have been speaking of players who had come to maturity and learnt their music in the last decades of the 16th century. Though French by birth, Besardus was educated in Italy and worked in Germany, and the contents of the *Thesaurus Harmonicus* show him to have been well acquainted with the music from most European countries. The fact that he wrote in the international language, Latin, rather than in German or French, might suggest he hoped to reach a public wider than that limited by any national boundaries. If this supposition is correct it would imply that Besardus expected a student in whatever country he might be to find players habitually using the ornamentation he speaks of.

It seems likely that Nicolas Vallet was the first French-born lutenist to give really explicit directions about ornamentation and to include the signs on the printed page. In *Secretum Musarum*, under which title his first book was printed in Amsterdam in 1615, he explains two ornaments. The first, an appoggiatura from above, is noted by a little comma following the main note. The second is a single cross, the meaning of which, he says, is similar to the first, but in this case must be repeated two or three times according to the length of the written note. In another book, *Pieta Royalle*, a collection of intabulated psalms, printed in 1620, he mentions a third grace, vibrato, which is marked by a double cross. He does not use this term, of course, but describes the swinging movement of the hand on one finger necessary to produce the required sound. It is generally, but not invariably, placed on the highest note of a phrase. Less often, it is used on an inner voice.

Marin Mersenne, although he came right at the end of the period in which the renaissance lute was in general use, makes a great contribution to our knowledge of the type of ornamentation associated with its music. It must be remembered that he was born in 1588, so even though his *Harmonie Universelle* was not printed until 1636, he would have come to manhood at a time when he could still have heard the late renaissance lute being played by great performers. Much of what he says about the lute, its technique and style of performance still, therefore, has relevance to this study.

At first sight it appears that Mersenne is giving a great number of ornaments, but on closer examination one finds that by the addition of dots or little dashes to the basic sign he is, for example, in the case of the trill, differentiating between one that occurs on an open string, one that uses a semitone, and one that uses a tone. In the same way he differentiates between the 'accent', or appoggiatura from below according to whether



Two illustrations from Waissel's Lautenbuch, *1592*

it is from a semitone or a tone. He makes all these distinctions since, he says, when writing about the trill, 'It must still be remarked that one may be in doubt whether one ought to place the finger at the fret of the B or the C when this ornament is made on the open string'.

If the minor variants are not counted, he gives seven graces:

1. The 'Tremblement' or trill.
2. 'Accent plaintif", or appoggiatura from below.
3. 'Martelement' or 'soupir'. This equals a mordent.
4. 'Verre cassé', or vibrato. Of this, he says 'As to the *verre cassé*, I am adding it here, although it is not used so much as it was in the past, inasmuch as it has a very great charm when it is made properly. And one of the reasons that the moderns have rejected it is because the older ones used it almost all the time. But since it is as vicious to use it not at all as to perform it too much, it must be used with moderation.'
5. 'Battement', or long trill. This, he says, is more suitable to the violin than to the lute.
6. Combination of appoggiatura from below with trill from above. He does not give this a name.
7. This last one is self-contradictory in the description. In words he says it is No. 2, the 'accent plaintif' followed by 'verre cassé', but what he gives in tablature letters is a mordent, E to C and back to E, ending with 'verre cassé'.

He gives an example of a Courante by Robert Ballard with ornament signs added, but he uses only the small comma, which, he says, is generally used to express a shake, 'and most people use no other character to express all the different sorts'. It is noticeable in this example, as with most of the pieces in Nicolas Vallet, that the use of the signs is fairly restrained. It is useful, however, to have confirmation that Ballard's works should have graces added.

More evidence comes from Italy in the final years before the theorbo and the chitarrone finally superseded the true renaissance lute. While in general I have not introduced information from sources dealing with graces other than those for the lute or vihuela, I think perhaps it is appropriate to mention that Giulio Caccini, the famous composer and singer, in *Le nuove musiche* of 1601, speaks of the use of unequal quavers as a desirable practice in certain vocal passages.



In 1614 Pietro Melii's *Intavolatura di Liuto Attiorbato Libro Secondo*, for a thirteen-course lute was printed in Venice. No-one seems to know anything about a *Libro Primo*. In this and his third book, in which he uses modified tuning, he marks the places where a 'tremolo' should be added with a capital T, although he does not explain what ornament he wishes to indicate.

It is perhaps stretching a point to include Alessandro Piccinini among renaissance composers since much of his work exhibits characteristics of early baroque, nevertheless in his *Intavolatura di Liuto e di Chitarrone. Libro Primo* of 1623, he describes three typical graces of the renaissance period—the trill which, he says, should last for the whole value of the note and, he seems to imply, should always be done from the semitone above the main note; the second is a mordent which is 'fast and passes quickly, and may be done in an infinite number of places, and yields a lovely grace'; the



Lute on a Venetian enamelled goblet, end of 15th century, National Museum, Prague

third is the vibrato which, he says, is little used 'because it frees the hand', i.e. takes it out of its true playing position. He calls these the first, second and third tremolo, and perhaps it might be inferred that Melii would have used the same kind of graces.

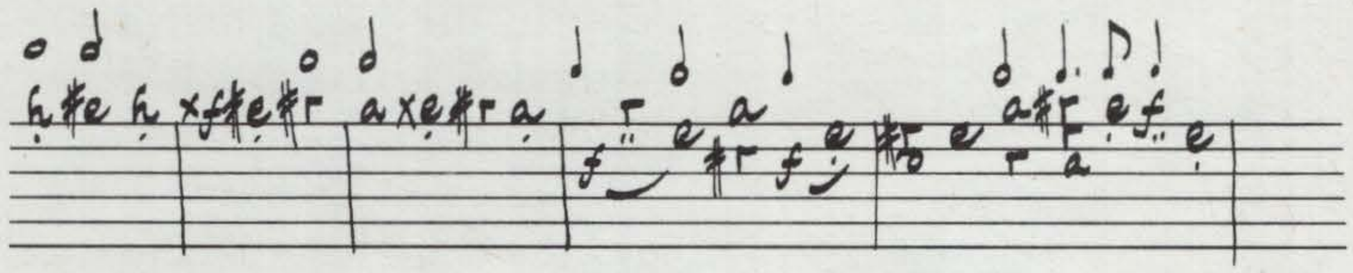
I have left the English school to the last for several reasons. Evidence suggests that ornamentation reached a higher degree of complexity at the end of the 16th and the first two decades of the 17th century than in any other country in the pre-baroque era. Nevertheless, in spite of the very large quantity of ornamented source material that has come down to us, interpretation is difficult since there was no standardization of the signs used either by scribes or printers, and we have exceptionally little information on the subject.

Early MS sources bear no ornament signs, but some of these are fairly unsophisticated in the way they are written, and it is perhaps not to be expected that methods would be found to convey the subtler aspects of playing. All the Matthew Holmes lute books in Cambridge University Library are ornamented, although Holmes is somewhat capricious in his use of the signs. At least seventeen other MSS are also ornamented. In William Barley's *A New Booke of Tablature* (1596) we find the single and double cross scattered quite liberally through the pieces but no information is given about its meaning.

The following MSS bear the greatest number of signs per piece and have the most sophisticated systems for indicating which kind of grace should be used: Folger Shakespeare Library 1610.1, the so-called *Dowland Lute Book*; British Museum Add. 38539; the middle section of Add. 31392; the *Sampson Lute Book*; the *Weld Lute Book* and the *Margaret Board Lute Book*.

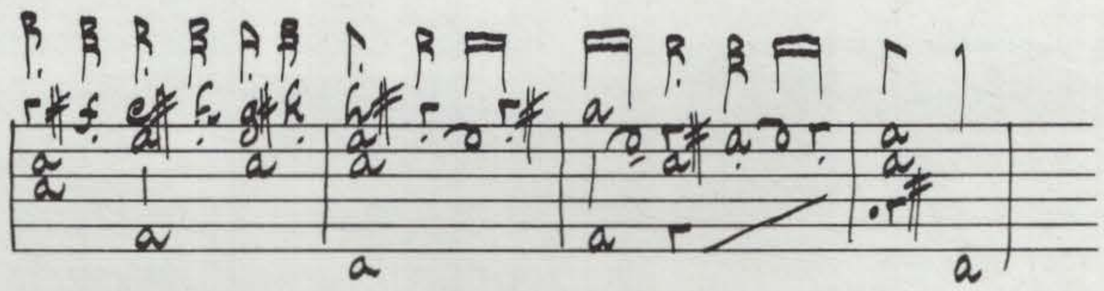
The following example shows the opening of Dowland's best known Fantasia as it is written in Add. 38539:

Ex. 3



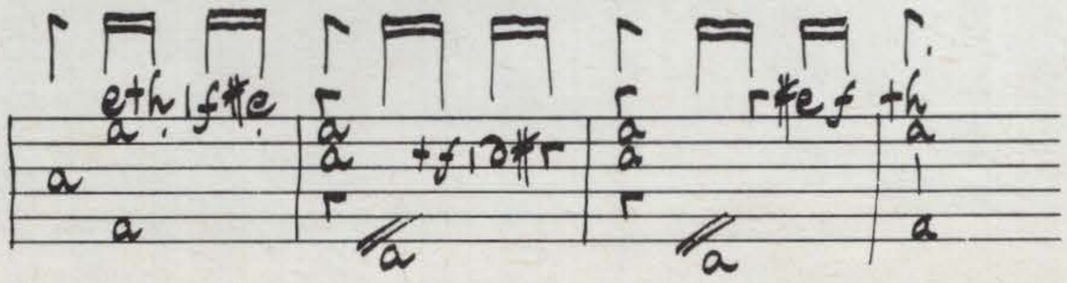
and here are a few bars from The Battle (or King of Denmark's) Galliard from the so-called *Dowland Lute Book:*

Ex. 4



The next example comes from the *Sampson Lute Book* and shows two bars from a version of Dowland's 'The Earl of Derby's Galliard'. It is interesting to see how the identical graces are added to the imitation an octave lower:

Ex. 5





Detail from Litomerice breviary, 1520

The only book in which information on the subject is printed is Thomas Robinson's *The Schoole of Musicke* (1603). He gives no signs nor any indication of where the graces should be placed, but he describes three that can be used:

1. A Relish. He does not explain exactly how this is performed, but he seems to imply either an appoggiatura from above or a trill.

2. A Fall. This comes from a tone or semitone below the main note according to the key, and implies an appoggiatura from below.

3. A Fall with a Relish. (Possibly the same as Mersenne's No. 6.)

He has an interesting comment to make when writing of the relish:

. . . and note that the longer the time of a single stroke, that the more need it hath of a relish, for a relish will help, both to grace it, and also to continue the sound of the note his full time: but in a quicke time a little touche or jerke will serve, and that only with the strongest finger.

One other printed reference to ornamentation on the lute in the early years of the 17th century comes in *Varietie of Lute-Lessons* (1610), where, by including the Instruction of Besardus translated into English, in which the following passage occurs, John and Robert Dowland tacitly accept that the playing of graces should be learnt and that they should be applied to the compositions in the volume:

You should have some rules for the sweet relishes and shakes if they could be expressed here, as they are on the LUTE: but seeing they cannot by speech or writing be expressed, thou wert best to imitate some cunning player . . .

Some idea of the variety of graces in use may be gathered from the following table which appears on f. 32 of the *Margaret Board Lute Book:*

⊃ a pull back

⊂ a fall forward

× to beat down the finger with a shake

⋮ three pricks to be struck upwards with one finger

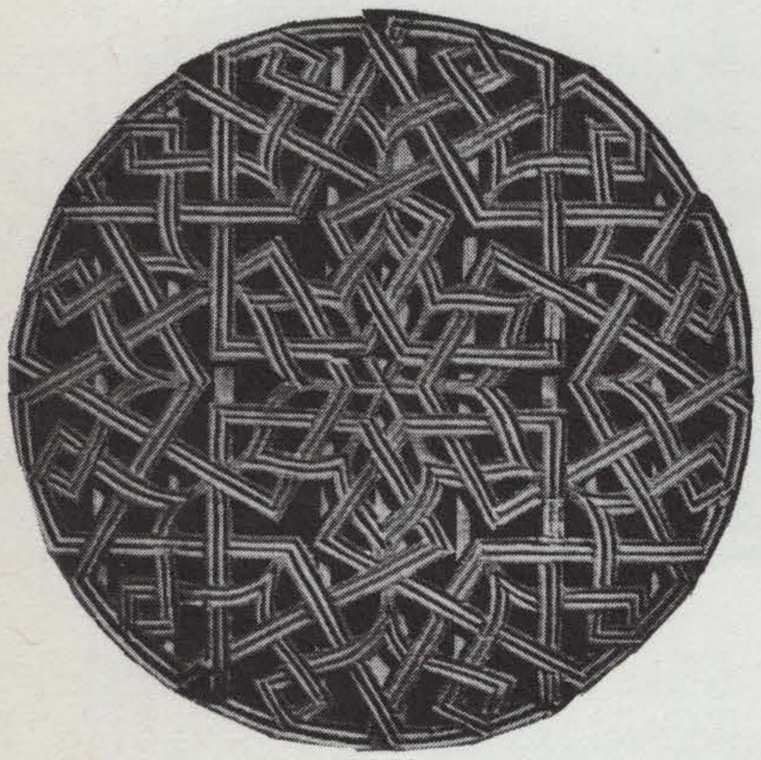
\# for a long shake

c for a slide

The following list comprises the signs most generally found in English lute MSS, with some suggestions for their interpretation based on the evidence of their placing. In some cases the meaning may have been more precise, but without some insight into the intention of the composer or scribe it is unsafe to be dogmatic, especially as the tradition has died and we have no inherited memory of the kind of pattern of sound the Elizabethan or Jacobean player would have wished to produce:

\# This often appears as the only sign in a MS, and then, as with the French comma, it can be taken 'to express all sorts'. If it appears in company with other signs it seems to signify an ornament from above the main note, perhaps a relish.





Top: Rose of lute by Max Unverdorben of Venice, 16th century, National Museum, Prague
Bottom: Rose of lute by Thomas Edlinger of Prague, end of 17th century, National Museum, Prague

• A fall, a mordent or a slide. Until an agreed set of terms can be worked out the slide is a convenient name for the ornament that comes up to the main note from a minor or major third below. This sign often appears on the letter ∂ in Folger Shakespeare 1610.1, where a slide seems appropriate.

+ In the *Sampson Lute Book*. See Example 5 for its possible interpretation as a slide on a major third.

| A fall in the *Sampson Lute Book*. That this is so is suggested by the fact that the sign appears before a note which is followed by #, presumably indicating a fall with a relish.

: In Folger Shakespeare 1610.1. As above.

⊢ Mordent, fall or slide.

× Mordent, fall or slide in Add. 38539.

⟩ Occurs in a limited number of pieces in Add. 38539, always on a note immediately preceded by the note above. Often occurs in fairly fast runs. It may have been the 'little touch or jerke' spoken of by Thomas Robinson.

|# A fall with a relish.

:# or :# As above.

John Dowland, individualistic as always, has his own system:

+ Since this sign occurs on both open and stopped notes it presumably indicates a relish.

⊢ Occurs on stopped notes only. The context suggests a fall.

• On open notes only. Possibly a short trill.

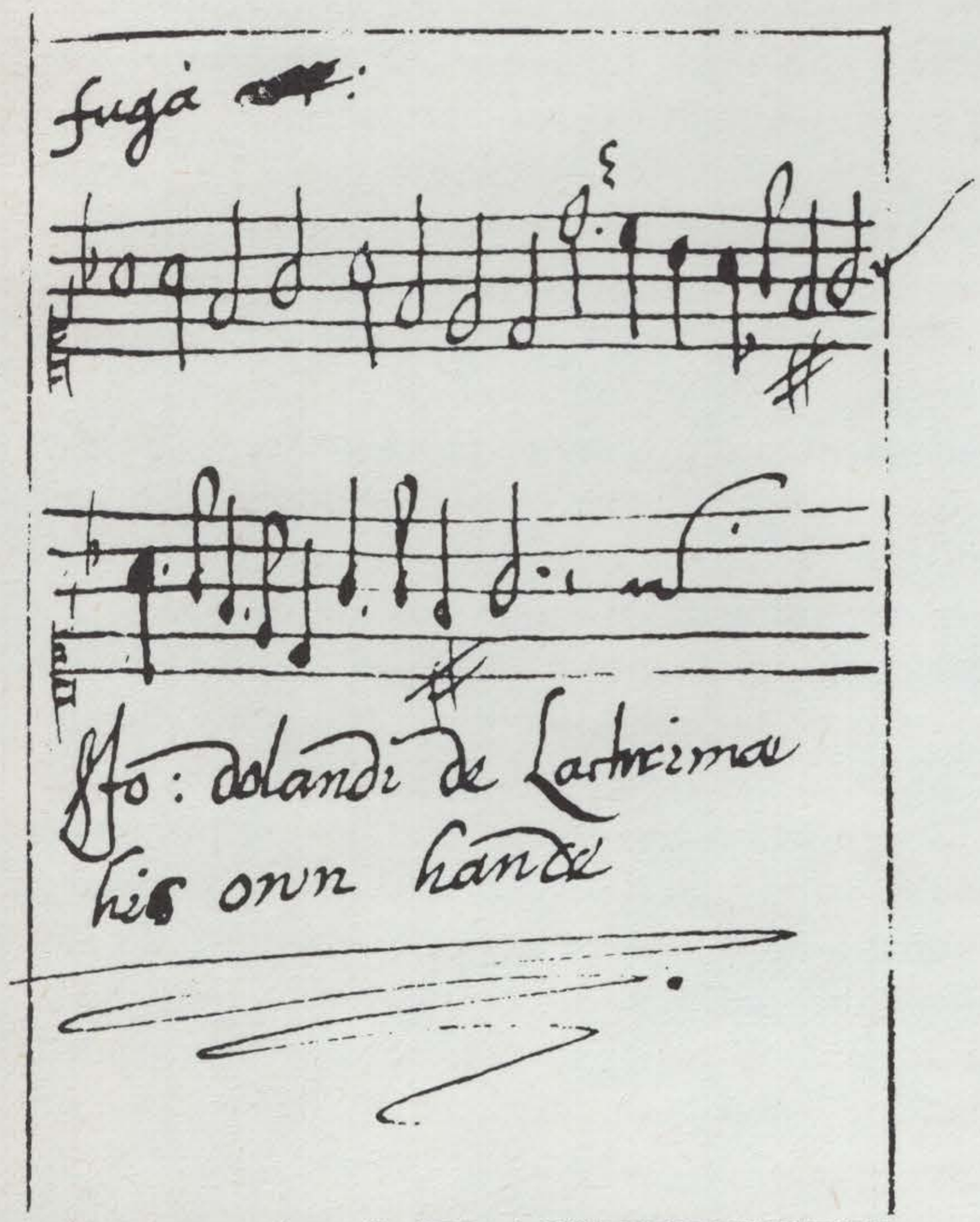
In the case of the all-purpose sign # it is possible that its meaning was even more varied than has been suggested so far. It could sometimes have been used to indicate vibrato, or even, when placed beside or under a chord, that the notes were to be spread instead of being played close.

When I was young the work of persuading keyboard players to add ornaments to virginals and early harpsichord music was still in progress, but nowadays it would be unthinkable to hear the music of the 16th and 17th centuries played without. In the case of the lute, I venture to suggest that, in view of the evidence now coming to light, players who continue to disregard this important aspect of musical style will find themselves, in the future, looked upon as being in the same state of incomprehension in their interpretation as some keyboard players of fifty years ago.

John Dowland and English lute music

ANTHONY ROOLEY

An extended review of a distinguished new publication, *The Collected Lute Music of John Dowland*, edited by Diana Poulton and Basil Lam, Faber Music, £20



John Dowland's signature in the 'Album Amicorum' of Johannes Cellarius of Nuremberg, under a short musical quotation entitled 'luga'. Ian Harwood writes: 'This is nothing to do with Lachrimae, *however, but is a canon "two parts in one" on the Geneva tune for the Lord's Prayer. The second voice enters on D and each voice enters a tone lower each time, as shown by the "director" at the end of the line.' See the review of Dowland's* Lachrimae *on page 159.*

About 50 sources of English lute music survive from the period 1550-1630, almost all in manuscript, containing nearly 3,000 pieces for lute solo. The quality is uneven, ranging from near-mindless jottings of a doodling beginner (though it is good that they survive to afford important insights that would otherwise be unknown) to Dowland's 'Farewell Fancy'. This rich repertoire, known as the 'Golden Age of English Lute Music' in the 1950s when samplings were first presented, is not only the golden age but the only age of English lute music, for nothing survives before 1550 and only isolated scraps after 1630—with all due respect to Thomas Mace!

At the moment it is an unanswered enigma that so little of this excellent repertoire was published in its own time—indeed there is only one work which presents the cream of solo lute music, Robert Dowland's *Varietie of Lute Lessons*, 1610, containing a selection of some of the best English and continental composers. The equally rich virginal school, however, faired worse by having even less in print, in marked contrast with a near-glut of publications of lute songs and madrigals, including several which cannot have had high sales.

The manuscript sources fall generally into three categories: lute books compiled by professional scribes for wealthy amateur players, usually containing a selection from the stock repertoire; lute books compiled by amateurs themselves (sometimes only semi-literate when notating music) whose repertoire includes items from stock as well as little exercises, half-remembered pieces, folk tunes, mask tunes, etc.; lute books compiled by professional lutenists or very adept amateurs which usually contain music of a high standard, both from stock and from less usual sources. The majority of the lute books belong closest to the last category.

The 'stock repertoire' needs defining. A corpus of lute music existed which was so popular that whenever a scribe (whoever he was) sat down to compile a lute book, certain evergreens were almost bound to be included. These pieces sometimes appear in variant forms—often mistakes and all are copied from a previous source. Between 100-130 pieces circulated in this way and, as one would expect from their contemporary popularity, they are usually very good.

Just as there is hardly a lute book which does not contain something of the stock repertoire, so there is hardly a collection which does not include something by John Dowland. The source list in the *Collected Lute Music* shows about three-quarters of all that survive. Dowland undoubtedly dominated, both in a popular and a real artistic sense. Inevitably, many favourites appear in several variant versions—no one piece necessarily having supremacy over others, for it is usually quite impossible to decide on the pristine Dowland version. He may indeed not have had one for he was closer to a living, improvising tradition than we are and despite his well-known complaint

about inferior printed versions, he was probably prepared for and welcomed change. The editors have excelled themselves in choosing their *urtext* and the publishers have liberally allowed space for important variants. It would have taken another volume to present the many worthwhile full texts of such pieces as 'Piper's Pavan', 'Battle Galliard' and 'Lachrimae', versions which probably had nothing to do with Dowland at all.

How does one digest a repertoire of 3,000 pieces? With lute music a very speedy way is to realize how limited are its varieties of musical forms. There are only seven categories which, when taken in the traditional renaissance order, are: *The Fancy* (fantasia, recercar); *The Pavan* (passamezzo, passymeasures); *The Galliard* (saltarello); *The Almain*; *The Jig* (toy); *Settings of Popular Tunes* (including variations); *Vocal Intabulations* (very common on the continent but extremely rare in England). A piece can sometimes belong to more than one category but none in the English repertoire exists outside them.

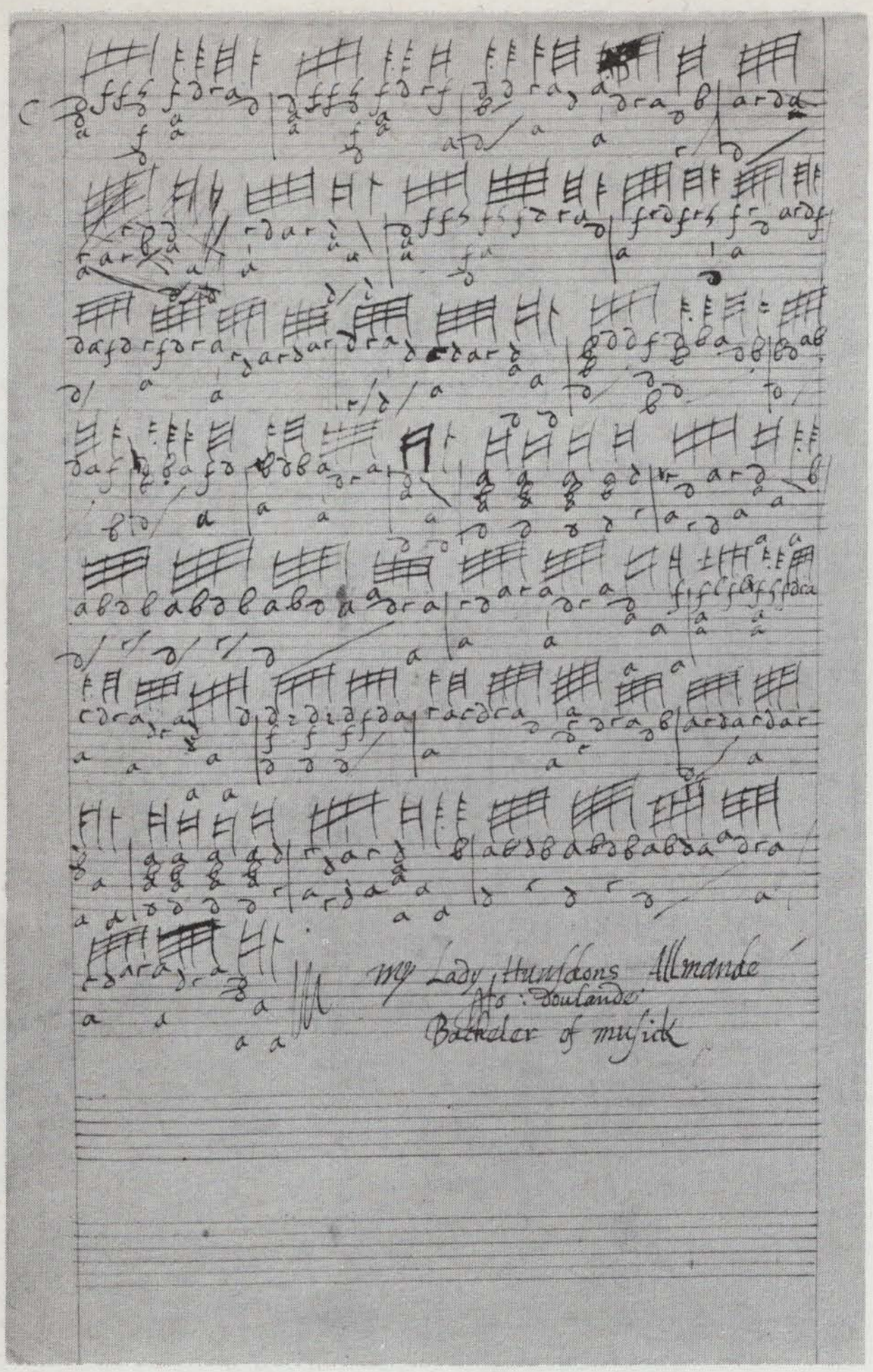
Dowland contributed music to each, although the last, with only one piece, may well not have been intabulated by him. Surprisingly, this is not true of most of his contemporaries. I will take each category in turn and see how Dowland compares with his contemporaries.

The 'Fancy' is not an English form but developed from the Italian 'recercare' and most of the devices found in English lute fancies can be found in earlier continental models. Nevertheless, a strong English flavour can be discerned in most of the lute fancies in English sources. It is surprising how *few* fancies for solo lute are English. Often one finds fantasies by Francesco da Milano, Laurencini, Narvaez copied into English manuscripts. Remove known continental fantasias, the seven authenticated Dowland fancies and the four most likely to be by him from the total number of fancies in English sources, and one is left with only about 30 by English composers, mostly anon., and several by Alfonso Ferrabosco I, who was Italian anyway. This is an embarrassingly small number considering how English *we* think the lute fancy to be. With this consideration, Dowland's possible total of 11 fancies, each an individual masterpiece, stands apart from anything by his contemporary lutenists. This fact could be used in favour of ascribing the four anon. fancies to Dowland—none of his contemporaries were writing in that style or of that quality. Of course, when one looks again at the *Varietie of Lute Lessons*, the only English composer of fancies is Dowland.

Until evidence appears to the contrary, I am going to take it that Dowland is the composer of all eleven fancies included in the *Collected Lute Music*. My admiration for Dowland's understanding of the lute, as manifest in the fancies, is unbounded and the only comparable works would be the recercars of Vincenzo Capirola and the best recercars of Francesco da Milano. I would guess that Dowland was well aware of Francesco's style and also of Laurencini and Huwet (both in *Varietie of Lute Lessons*)—elements of all these can be discerned within the overall 'Englishness' of Dowland's fancies. Lutenists now must feel grateful for being able to obtain excellent texts of all eleven fancies within one cover—something never available in his own time!

There are twelve pavans by Dowland and 'A Dream', which may be by him. It would seem that the English lutenist/composers identified more strongly with it than the fancy. For every fine pavan of Dowland's, one can find comparable pieces by John Danyel, both Johnsons, Ferrabosco, Cutting and Daniel Bachelar, perhaps even Dowland's complete equal in this field, whose total of 19 pavans shows the modern lutenist how much more he needs to learn about his instrument. The pavan form gives a broad majestic canvas for the composer to experiment with and it is undoubtedly the most subtle of the dance forms. The inevitability of its structure combined with the slowness of its unfolding gives it a power which seems to have been particularly appropriate to the English temperament—there are few continental pavans that can equal those for solo lute or keyboard and contemporary viol consort pavans. I would say that Dowland's pavans, in common with most contemporary ones of equal stature, were never intended for dancing—they are intellectual dances whose subtleties are for the mind alone. In the best of them the divisions on the repeats of each of the three strains are decidedly transcendental, e.g. 'Piper's Pavan', 'Mrs Brigide Fleetwood's Pavan', 'Mr Langton's Pavan' and almost any of the Pavans by Daniel Bachelar. Like the fancies, the pavans rarely, if ever, function on the level of emotion but prefer to stay on the more sublime level of intellect. This statement is upheld, I would think, by the latin titles given to four of the pavans consistent with the fashionable emblematic traditions brought to England by Geoffrey Whitney (e.g. 'Semper Dowland Semper Dolens', 'Solus cum sola', 'Solus sine sola' and even 'Lachrimae').

Pavans for dancing, in the solo lute repertoire, are found in the stock material such as the 'passy-



'Lady Hunsdon's Allmande', written in Dowland's own hand. MS. 1610.1. f.22v. Folger Shakespeare Library, Washington

measures' (based on the Italian *passamezzo antico*) and the 'quadro pavan' (based on the Italian *passamezzo moderno*) and similar material. There are innumerable settings of these, at least one in every manuscript, but none by John Dowland—for inexplicable reasons.

On the evidence of quantity, Dowland's favoured form would seem to be the galliard. Here there are about 40, including the doubtful ascriptions. This is far more than any other lute composer. Francis Cutting has over 20 galliards, Daniel Bachelar about 17—though the repertoire in general seems to favour this dance form, there being many anonymous galliards. The majority of Dowland's have a dedicatee and anyone wishing to check on these personalities can refer to the brief 'Biographical Notes' p. xiii, or the more extensive chapter on patrons in Diana Poulton's *John Dowland*. In general, the galliard seemingly attracted light, buoyant moods rather than appealing to high intellect or great despair. It was usually a cheerful dance and Dowland gives us some of the liveliest ever written, e.g. 'Mr Langton's Galliard', 'Earl of Darbie's Galliard', 'Lady Rich', etc. Even the 'Melancholy Galliard' might be interpreted as a 'pleasurable melancholy' (as in the mood created by Francesco da Milano's playing) rather than that of despair—reflective I would describe it. With 40 more or less cheerful galliards, 12 sublime pavans and 11 intellectual fantasias, one wonders where the idea of Dowland's excessive morbidity was nurtured. Accompanying this overriding cheerfulness and pointing its buoyancy is a tremendous rhythmic vitality, especially in the third sections of the galliards. This is not limited to Dowland but is found in most of the best English examples such as the simple anonymous 'Packington's Galliard' (in the *Sampson Lute Book* and elsewhere). This rhythmic spring was traditionally associated with triple time dances going back to the beginning of the century (e.g. Dalza's 'saltarelli' of 1508). Unique to Dowland is the memorable tunefulness of his galliards —no composer to my knowledge has written so many good dance tunes. One can share so easily in Dowland's own joke at the quotes from his other galliards in the third section of 'Mr Langton's Galliard'—they are immediately recognizable for their tunefulness. It may be no accident that I have referred to Daniel Bachelar several times, for Dowland writes a galliard on one of his, presumably reflecting a respect he felt.

The tablature is printed in an elegant, legible face, although my own preference would be for beamed rhythm flags since the eye can then perceive the beat at any point, no matter how complex the divisions.

A staff notation transcription suitable for keyboard and for non-tablature readers is included—three exceptions will be mentioned later. Because of their rhythmic subtlety, the galliards pose especially difficult problems in realizing the implied voice leading and beat emphasis. The editors have coped skilfully with this knotty problem and present us with a musically satisfying solution. Inevitably though, the lutenist playing from tablature should also use his ears for there is often more than one solution.

The Almain, said by Morley to be a heavy German dance, seems to have been cultivated by the English, where, whatever its antecedents, it is a common time version of the 6/8 Jig (said to be of English origin). It moves with a moderately fast speed with the harmonies changing quite rapidly so that elaborate divisions are ruled out. There are notable exceptions —'Monsieurs Almaine' by Daniel Bachelar and 'Sir John Smith's Almain' by John Dowland which are truly virtuosic—but the other half dozen of Dowland's almains are of simpler texture. Would not 'Sir Henry Guildfordes Almaine' (No. 2 in 'Varietie') have warranted inclusion in at least the doubtful ascription list, since it is so much in the Dowland style? One can find precedents for every figuration in the piece which are also in Dowland—perhaps there is some other ascription elsewhere of which I am unaware that prevented the editors from including it. Comparing Dowland's Almaines with others, again one is struck by their greater tunefulness as in the famous 'Lady Hunsdon's Puffe'. Apart from tunefulness, nothing distinguishes Dowland's jigs from others, mainly by anonymous contemporaries. The English jig was renowned for its tunefulness anyway and perhaps it is this native skill which emerges so strongly in him. There are many anonymous jigs (such as the series in *Cul* Nn.6.36), which deserve to be much better known and are equal to Dowland in quality.

One of the most powerful outlets for John Dowland's brilliance and virtuosity is in sets of variations on popular tunes. Until the *Collected Lute Music* appeared I had never really studied his settings of 'Walsingham' and 'Loth to depart'—and what fine variations these are. One has to search hard to find their equal although John Danyel's 'Leaves be Green' and Daniel Bachelar's 'La jeune fillette' are amongst the few that can stand with them. Several variant texts of other popular tune settings exist and it cannot have been easy to choose the final versions.

By a marvellous stroke of good fortune two sources of hitherto unknown pieces by John Dowland appeared in time to be included—the *Schele Lute Book*, believed to have been destroyed in the Second World War and the *Margaret Board Lute Book* which came into the possession of Robert Spencer in 1973. It was an unfortunate decision of the editors, in my opinion, to decide not to edit and transcribe the pieces from the Schele MS, but simply print them as they appeared, mistakes and all, a curious lapse of the highest editorial principles and execution. It is especially regrettable with 'La mia Barbara', which is a very fine pavan, whoever by, well worth having in a playing form. The style is like a cross between John Dowland and Antonio Terzi—I cannot imagine a better blend!

The *Board MS* pieces are skilfully edited, and although they must be amongst the last of the solo compositions before Dowland's death, they are simple and unassuming, my own favourites being the 'Preludium' and 'Mr Dowland's Midnight'. One or two are in slightly awkward keys, usually the flats which were coming into favour during the second decade of the 17th century, culminating in the distant and difficult keys used by Cuthbert Hely and John Wilson in the early 1630s. Few lutenists have attempted to grapple with these yet.

I feel overwhelming respect for this new edition but I feel bound to comment on its practicality. First of all it is rather too heavy to sit on a music stand—for even with such good quality binding one or two three-foot falls will make it short-lived. Secondly, and this is rather more serious, it is not in the end a *practical* edition. Many of Dowland's pieces are elaborate and extensive and with the combination of keyboard transcription and tablature some pieces have three or four page turns. One simply cannot manage some of the most difficult pieces in the repertoire and negotiate page turns as well. It is a beautiful book from every point of view but this. The solution would be for the tablature to be published separately so that page turning was negligible. This would be eminently practical and bring the cost down to about 10p per piece. Otherwise the lutenist purchaser will have to dedicate himself to many hours of copying or xeroxing, cutting and pasting—which is not what practical editions are about.

The lutenist is beginning to be well catered for with modern editions and facsimile reprints of the English solo lute repertoire. A good deal of work remains to be done but now, with the works of Dowland available, a central reference point is established around which the rest of the repertoire can be seen in place. This edition is a monument to years of painstaking work and its high standards should set a direction for the rest of us to follow.

Three English lute manuscripts

ROBERT SPENCER

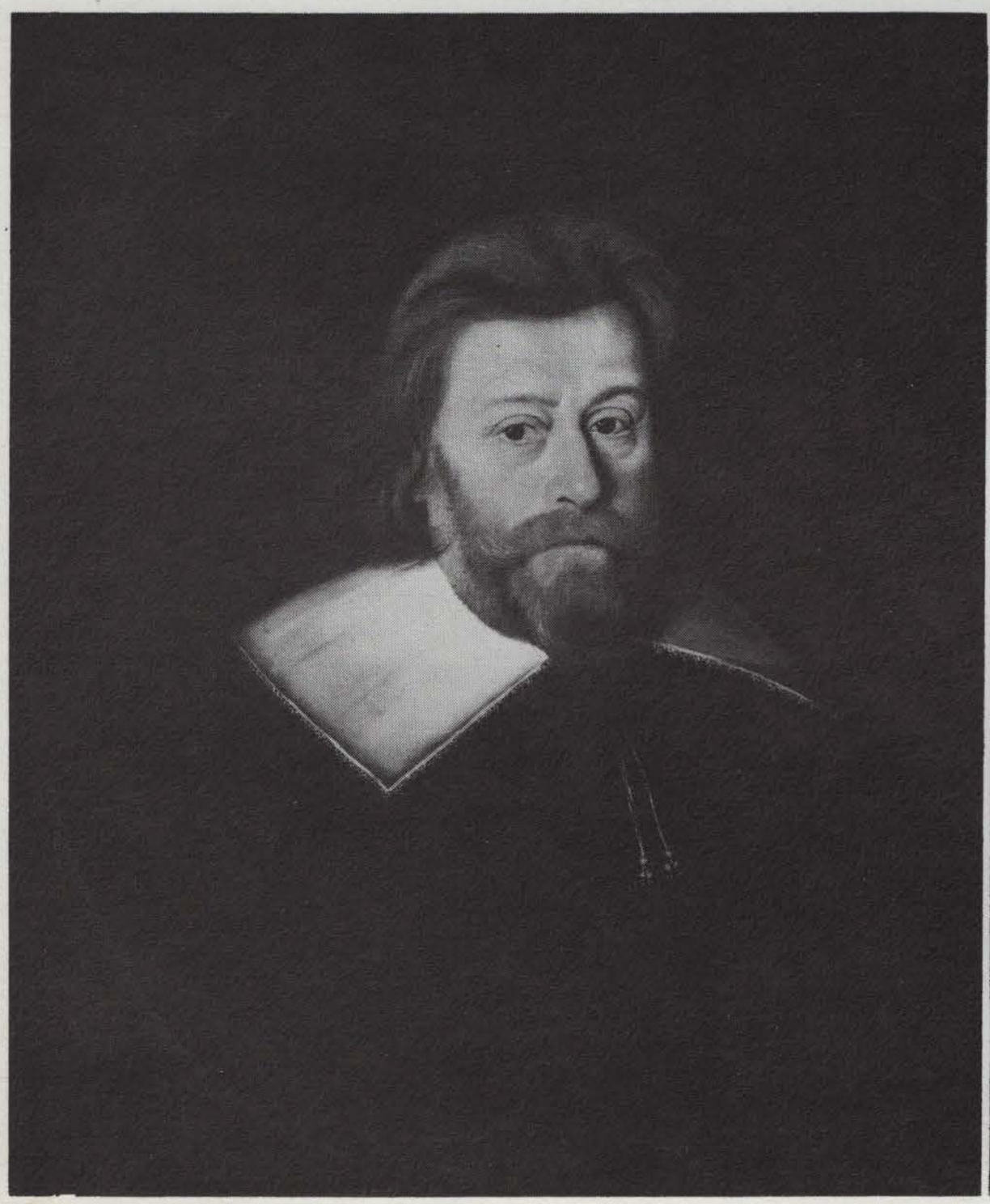
1. Mynshall *c.* 1597-9

If you are on the trail of an Elizabethan lutenist and lose the scent, don't forget to look in the phone book. While thumbing through the Nantwich directory for Mynshall I was unaware that Kirkpatrick had had a similar brainwave. He looked up Scarlatti in the Madrid book. For me it was a despairing last attempt to track down the Account Book kept by Richard Mynshall and his father, and the Wilbraham Journal started by his wife's grandfather and, as I later discovered, still being entered up today. I was hoping that these two books, which had disappeared in Victorian times, would shed light on the lutenist Mynshall, and I had spent a fruitless day in Nantwich (where he lived in Elizabeth's reign), looking for them and him. Fruitless is exaggerating perhaps, as I had at least read about these books in a recently reprinted history of Nantwich which I had bought that day in the town, but neither the public library nor the local grape-vine could give me a lead as to their present whereabouts. I was leaving Nantwich defeated when the sight of a phone box prompted this line of enquiry, which yielded up not only the two books still in family hands less than fifteen miles from where they had been written, but also a portrait of my quarry.

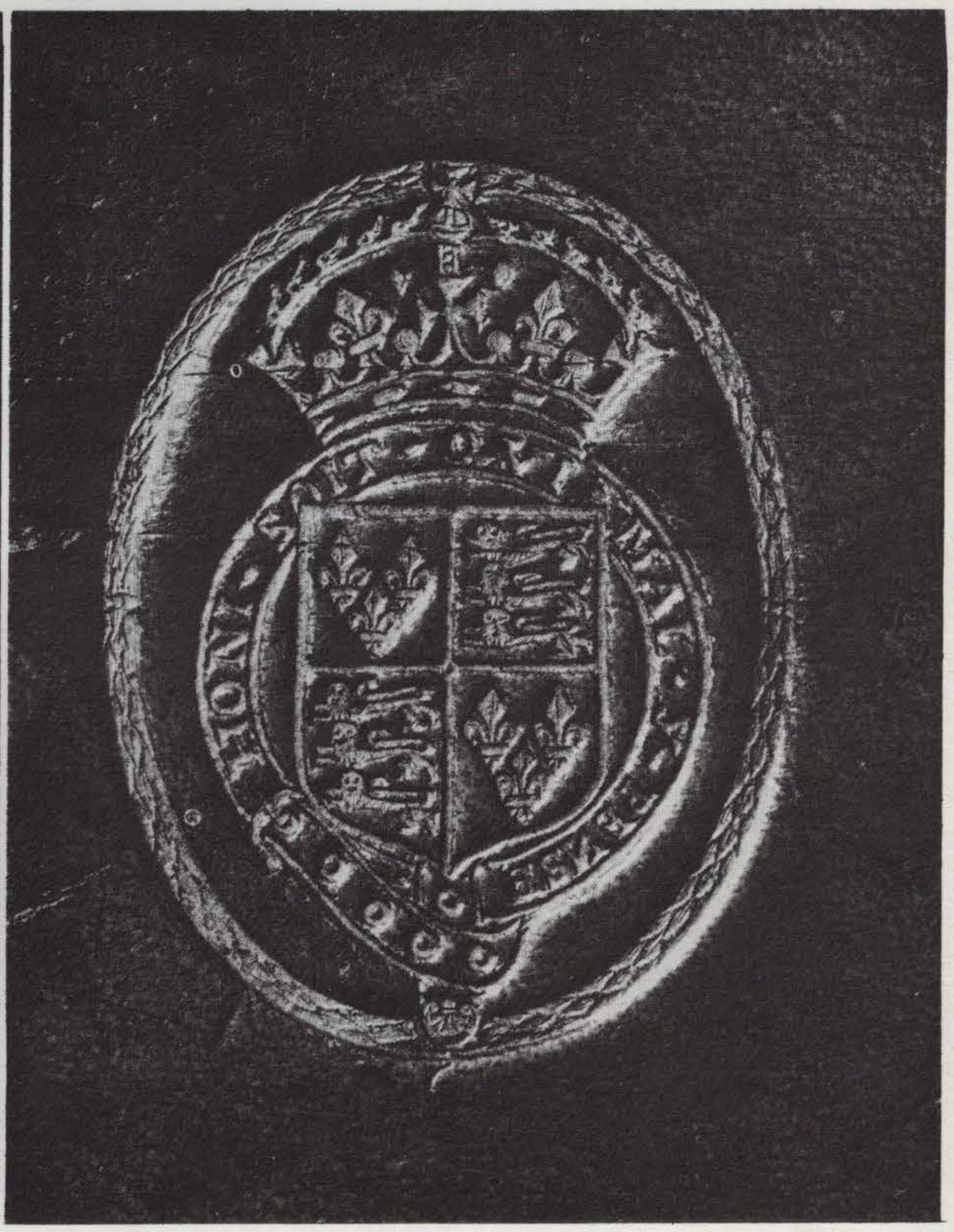
The lute book he wrote out in the 1590s was found in Llangollen, only thirty miles from Nantwich, in 1932.

Richard Mynshall somehow obtained a blank lute book that had probably been issued to a lutenist on the payroll of Elizabeth I. Her coat of arms is stamped on the binding. He was then a schoolboy of about 15. He tried out his Latin tags on the end-papers. Friends wrote acrostics and rebuses on their

Richard Mynshall, 1582-1638, portrait by Scott, 1630



Coat of arms of Queen Elizabeth I on back cover of Mynshall's lute book



names, and Mynshall tried out a New Year's gift to a girl friend:

My duty tries me to salute
A virgin of so fair a hue.
Reason requires me to dispute
In giving you your praises due,
Envying all that loves not you.

Unto yourself I give this verse
Not as a poet, but a friend.
The thought of you my heart doth pierce,
Only your virtues have no end,
Nor verses, whose heart doth not attend.

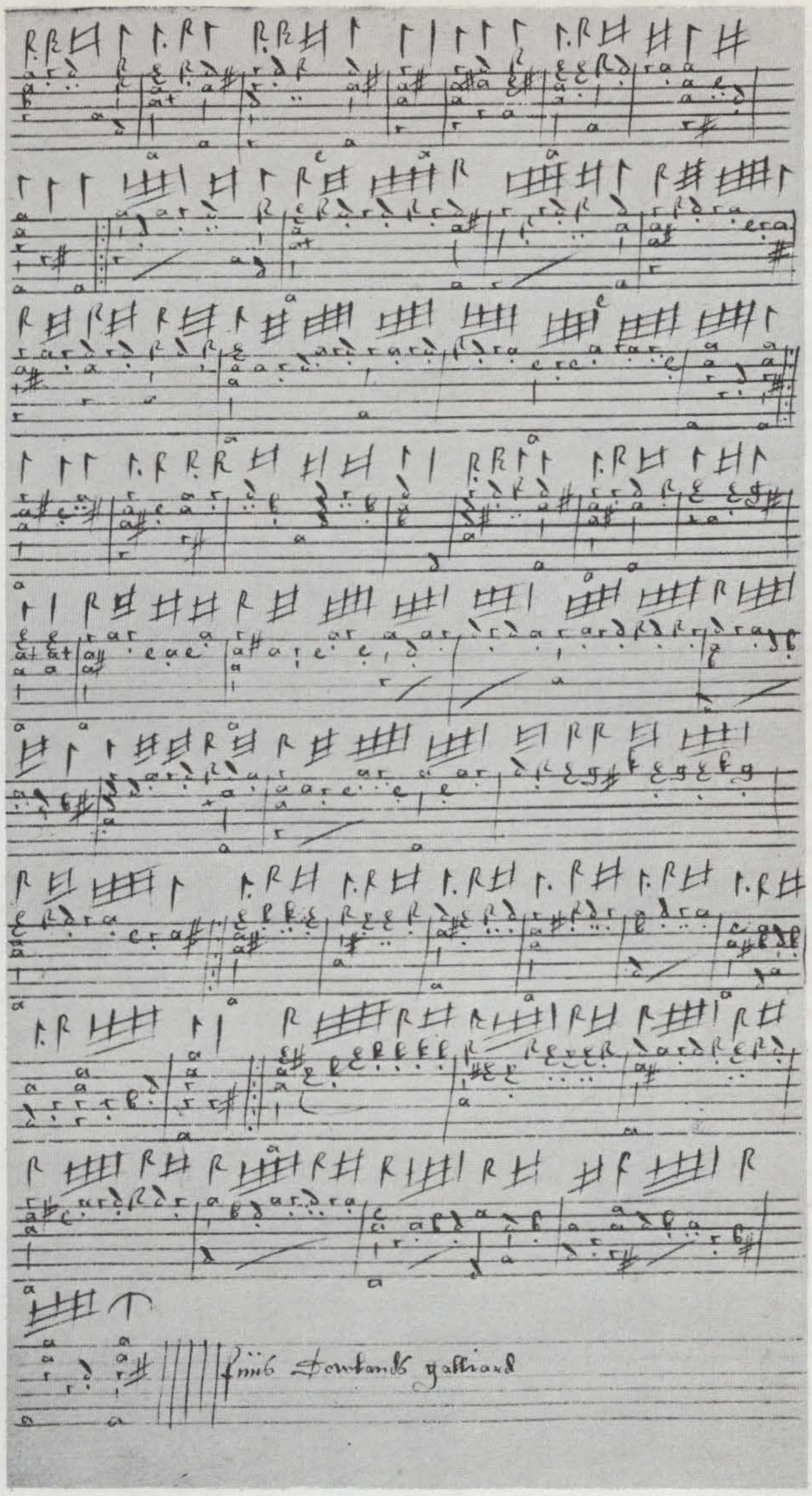
Receive this ragged verse in worth
although it be a simple shift,
My willing mind still pricked me forth
to present you this New Year's gift.

He then wrote thirty-nine pieces for the lute, displaying a certain lack of ability in copying music. He dated one piece 1597, i.e. written when he was 15. Four are lute duets—perhaps Mary Unton played the other lute? Most are settings of anonymous popular tunes or grounds: the Spanish and Leveche pavans; Quadro, Flat and Passymeasures paired pavans and galliards, and Rogero, Dowland and Johnson are named as composers. Two more pieces, making a total of forty-one, are entered in what seems to be another hand, though this may be Mynshall's later in life. The last piece to be copied (on folio 12v) is a galliard, here attributed to Dowland, but almost certainly by Robert Johnson.

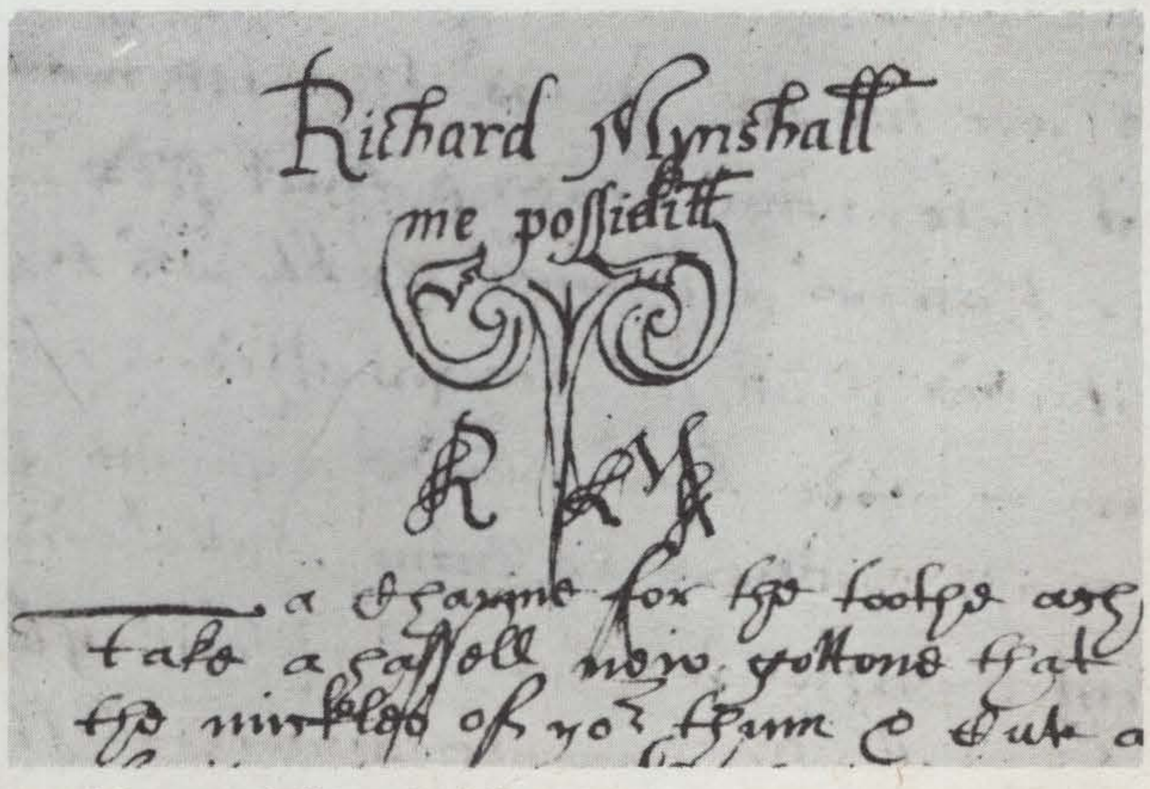
On folio 98v, following 'a Charme for the toothe-ache', is a contemporary copy of a letter from the Earl of Essex to Queen Elizabeth from Ireland, 30 August 1599:

From a mind delighting in sorrow; from spirits wasted with travel, care and grief; from a heart torn in pieces with passion, from a man that hateth himself and all things that keepeth him alive, what service can Your Majesty reap? Since my service past deserves no more than banishment and proscription into the most cursed of all countries, with what expectation and to what end should I live longer? No, no, your rebel's pride and success must give me means to ransom myself, my soul I mean, out of the hateful prison of my body. And if it should happen so, Your Majesty may believe that you shall have no cause to mislike the fashion of my death, though the course of my life could not please you.

Your Majesty's exiled servant,
Essex



Mynshall Lute Book f.12v.



Detail from Mynshall Lute Book f.98v.
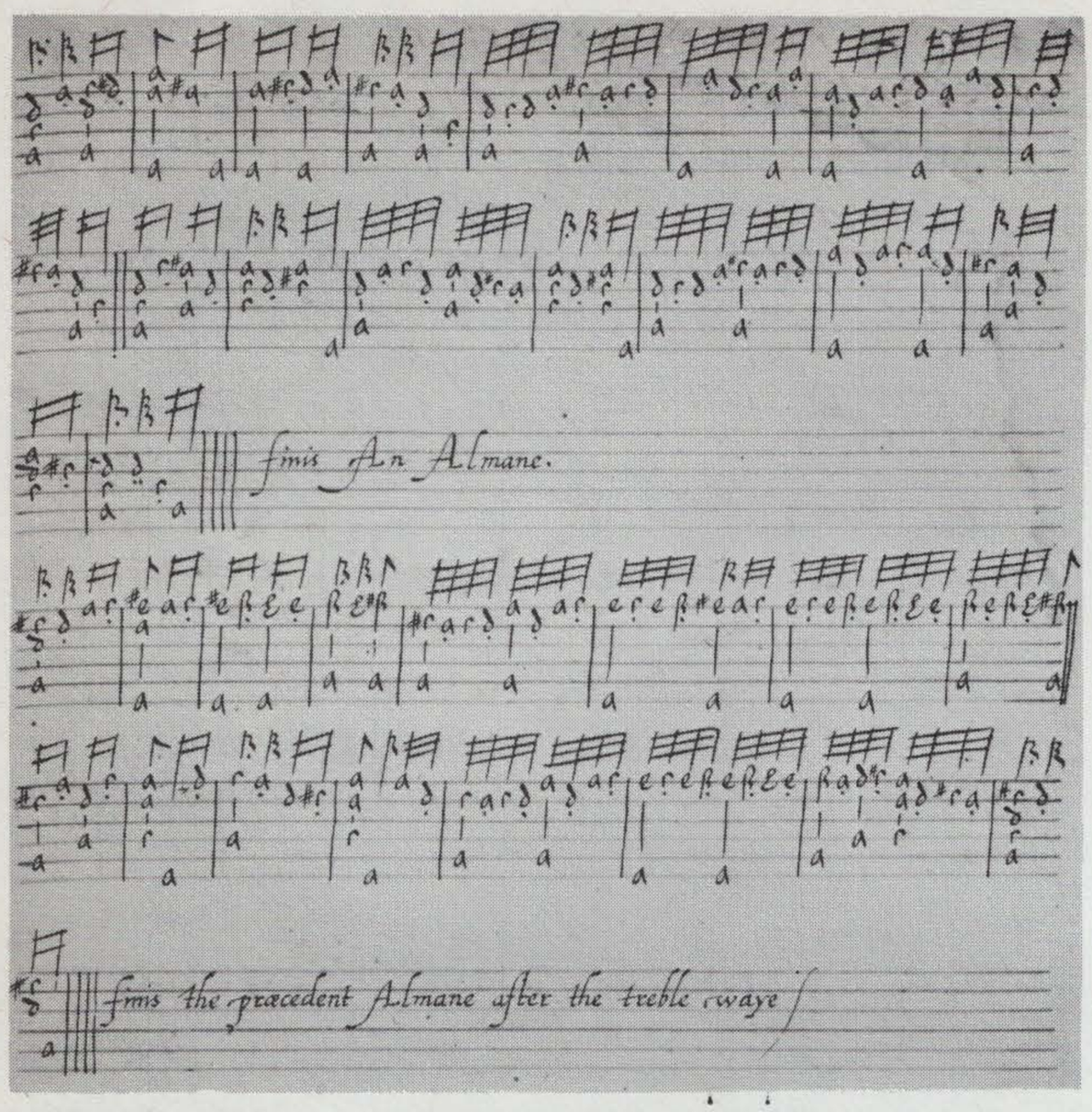
How did this celebrated letter (original in British Library, Loan MS. 23, letter 44) come to be copied in Mynshall's lute book? Was this a rough draft dictated by Essex before final copying, and the lute book the only paper to hand? Various facts suggest this explanation. First of all Essex probably passed through Nantwich on his way to Ireland in 1598 as the Parish Clerk recorded the journey in his Register. Perhaps Mynshall (then 16) was caught up in the excitement and glamour surrounding so famous a courtier and joined the army, taking his lute book with him. Certainly he did not lack relatives already in Ireland, and there was a Captain Mynshall at the Battle of Kinsale on 24 December 1602. Perhaps a reader can confirm whether a 20-year-old could be a captain. On the previous page of the book (folio 98) there is a poem by Mynshall himself, containing a thinly veiled reference to Essex at the time of his fall and written in the bitter tone of a hard-done-by soldier:

1.
Soldiers are like the armour that they wear,
All gay at first, new, fair and furbished;
But after showers and storms and blows they bear,
Broken, disarmed and all so harquebussed;
Some thrown aside, some hanged against the walls—
So after wars soldiers to ruin falls.
2
The gallant courtier, which for his mistress' glove
Dare break a bullrush 'gainst another's straw,
And bandy balls for lucre and for love,
And dance a galliard (none a better saw),
And set a battle with a pair of cards—
These be the lads that live and have rewards.
3
But the gallant, worn and untrimmed man
That with a tree encounters dare a tree,
And bides the brunts of bullets now and then,
Treading the ground where camped adventures lie,
And in that ground entrenched with battle pike—
These be the lads may starve and die in dyke.
4
Courageous Caesar made his camp his court,
His captains kings, inferior leaders lords.
To gain a country was his hunting sport:
And as the huntsman to his hounds affords
The entrails of the beast that he hath slain,
So what he got rewarded soldier's pain.
5
Well, time may come that soldiers may be kings—
Kings in conceit I mean, not otherwise.
To aspire to crowns we see it danger brings.
To be inspired with crowns shall us suffice,
But not for this, since avarice cannot hold
When Midas' chests are choked with too much gold.
finis Rich. Mynshall
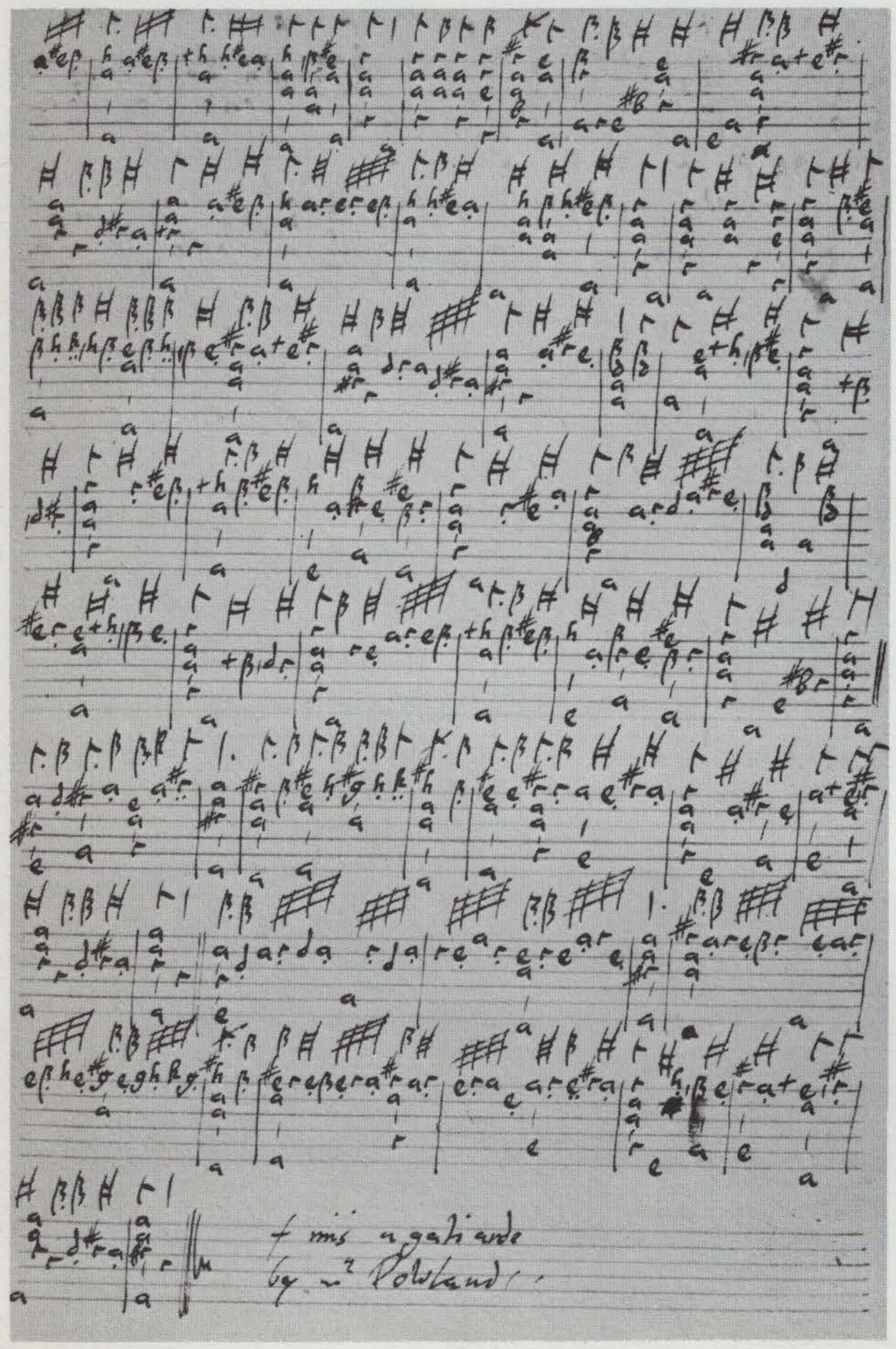
The battle of Kinsale brought the Irish war to a close, and it is very likely that Elizabeth, with her eye on the exchequer, ordered the immediate demobilization of the army. We know for certain that Mynshall was married in Nantwich on 9 January 1603, sixteen days after the battle. Only four days later his father died, leaving him in control of the family mercery business. These responsibilities presumably left him little time to pursue his teenage interest in the lute. His will mentions neither his lute, nor a viola da gamba he inherited from an innkeeper relation in 1607. But he left to his 'Brotherinlaw Raphe Wilbraham the rest of my bookes in my studye . . . and the case or chest wherein they are'. Probably the lute book was among them, as Wilbraham wrote on the first end-paper, 'Raphe Wilbraham his Booke from his Brother Minshull'. I acquired the manuscript in 1971.

2. Sampson *c.* 1609

In 1965 I bought another small lute book at Sotheby's. This came from the library of Lord Tollemache at Helmingham Hall, Suffolk, and was therefore known initially as the Tollemache lute manuscript. Musically speaking this book is much more important than Mynshall's. The two scribes completely understood the twenty-six pieces they wrote out. Henry Sampson copied twelve pieces beginning (on folio 3) with a duet setting of Almande Loraine. He has not been identified with certainty, but may possibly be related to Thomas Sampson of the Chapel Royal (1564-1615), or to a family that lived in Bruton, Somerset. The watermark of the paper seems to incorporate the date 1609, which makes his repertoire look very old-fashioned, since he includes 'Heaven and Earth' (*c.*1540?), 'Almande Loraine' (*c.*1560), 'Rogero', 'Wilson's Wild', 'The Spanish Pavan' and early Dowland (all *c.*1580-5). The second scribe is a ghost whose hand appears in three other unrelated manuscripts. We will put a name to him one day I am sure. His repertoire dates from *c.*1585 to *c.*1607 and includes a preludium, volts, 'Packington's Galliard' and a good setting (on folio 13v) of 'The Earl of Derby's Galliard' by John Dowland. Of greater interest are the duets. These include a second part to 'Willoughby's Welcome Home' by Dowland, a Fancy by John Daniel, an Alman by Marchant (which fits a second part called Echo by Francis Pilkington), 'Duncomb's Galliard', 'Squire's Galliard', 'De la



Duet setting of 'Almande Loraine', Sampson Lute Book f.3.



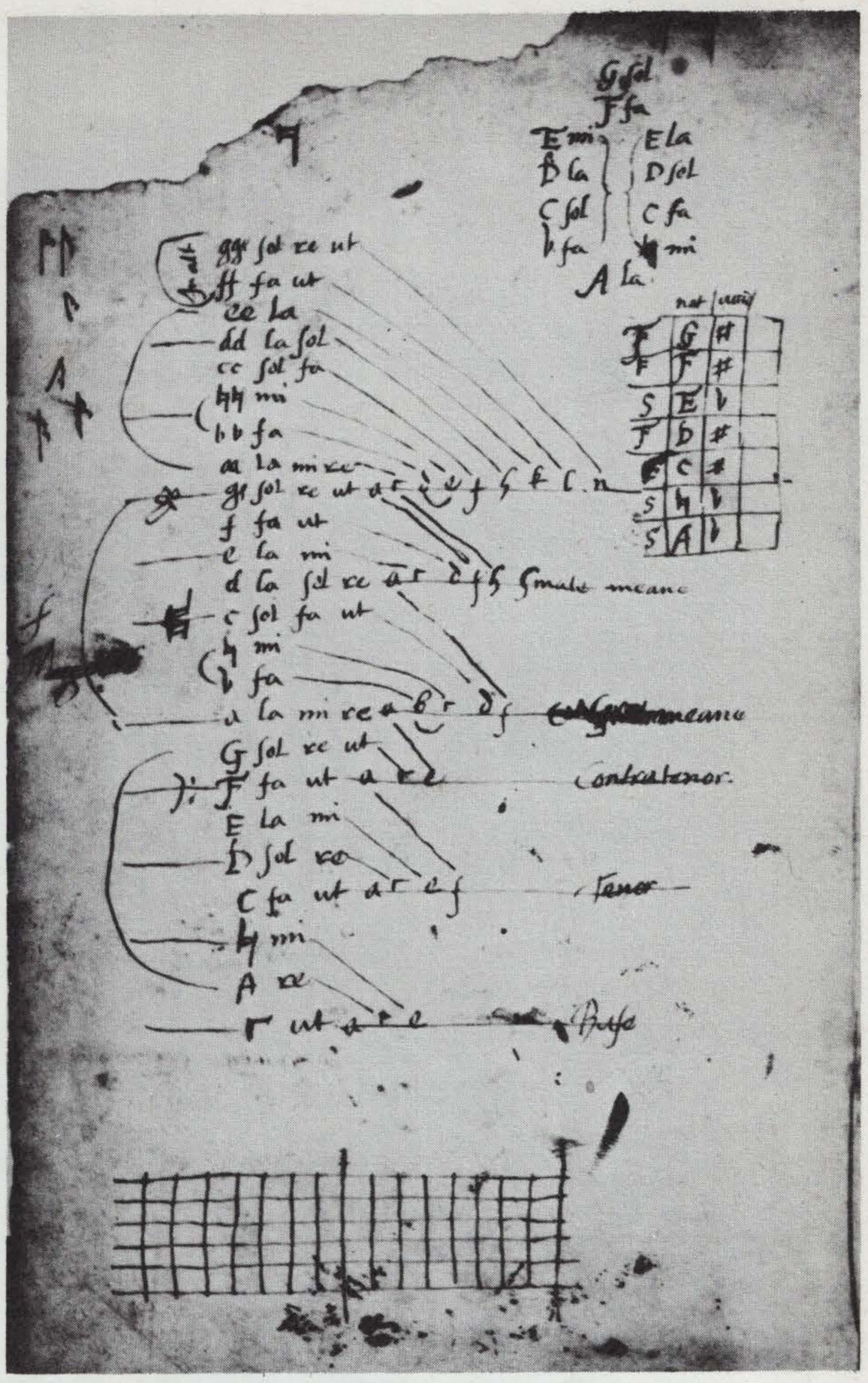
John Dowland's 'The Earl of Derby's Galliard', Sampson Lute Book f.13v.

Trumba Pavan', 'Bo Peep' (i.e. Thomas Robinson's 'Toy') and 'A Merry Mood'. Six of these duets are available in a staff transcription (*Elizabethan Duets for two guitars*, transcribed O. Ohlsen, edited R. Spencer. Stainer and Bell, 1973). The second scribe also copied out the lute part of an Almaine for broken consort by Richard Allison. Fortunately all the other parts survive. Four are to be found in the Walsingham Consort Books, now at Beverley, Yorks, and Mills College, Oakland, U.S.A. The bandora part is on folio 15v of the Braye Bandora Book in my library. Andrew Ashbee and David Pinto have recently established that this bandora manuscript, whose binding is initialled TB, was written out for or even by Thomas Browne 1567-1621, so it should be renamed the Browne Bandora Book. Which reminds me that, since Henry Sampson wrote out half the lute pieces in the Tollemache manuscript, I suggest it be known in future as the Sampson Lute Book. Helmingham Hall still houses an orpharion made by John Rose in 1580, and, as the tuning is the same as that of the lute, it may be thought that the Sampson Book belongs to it. However, the orpharion has six courses of strings, while both scribes write for a seven-course instrument. Secondly, there is no proof that the manuscript was at Helmingham in the 17th century. It was not recorded there before 1957, and the library now contains books from other Tollemache houses. One of these, by curious coincidence, was Woodhey, Cheshire, once owned by Wilbraham relatives of Richard Mynshall.

3. Board *c.* 1620-30

In 1970 I first heard whisperings of a 'Jacobean manuscript of lute lessons', which had been brought in to an antiquarian bookshop in London. Three years and innumerable letters later I bought what has turned out to be a most important collection of 188 pieces, of which over one hundred are unique in some way. Only three extant manuscripts of English lute music are larger: Cambridge Dd.2.11 with 300 pieces, Herbert of Cherbury's with 240, and Dallis with 228. Margaret Board, whose initials are stamped on the binding, wrote out over 100 pieces probably in the early 1620s. Dowland is styled Doctor Dowland on folio 30, a degree first mentioned in Ravenscroft's *Psalms* of 1621. On folio [1v] are three tables and what I take to be a diagram of a lute fingerboard, all of which were probably written down during a lesson. What makes them specially interesting is that, in part at least, I believe them to be in the hand of John Dowland himself. (This page was photographed

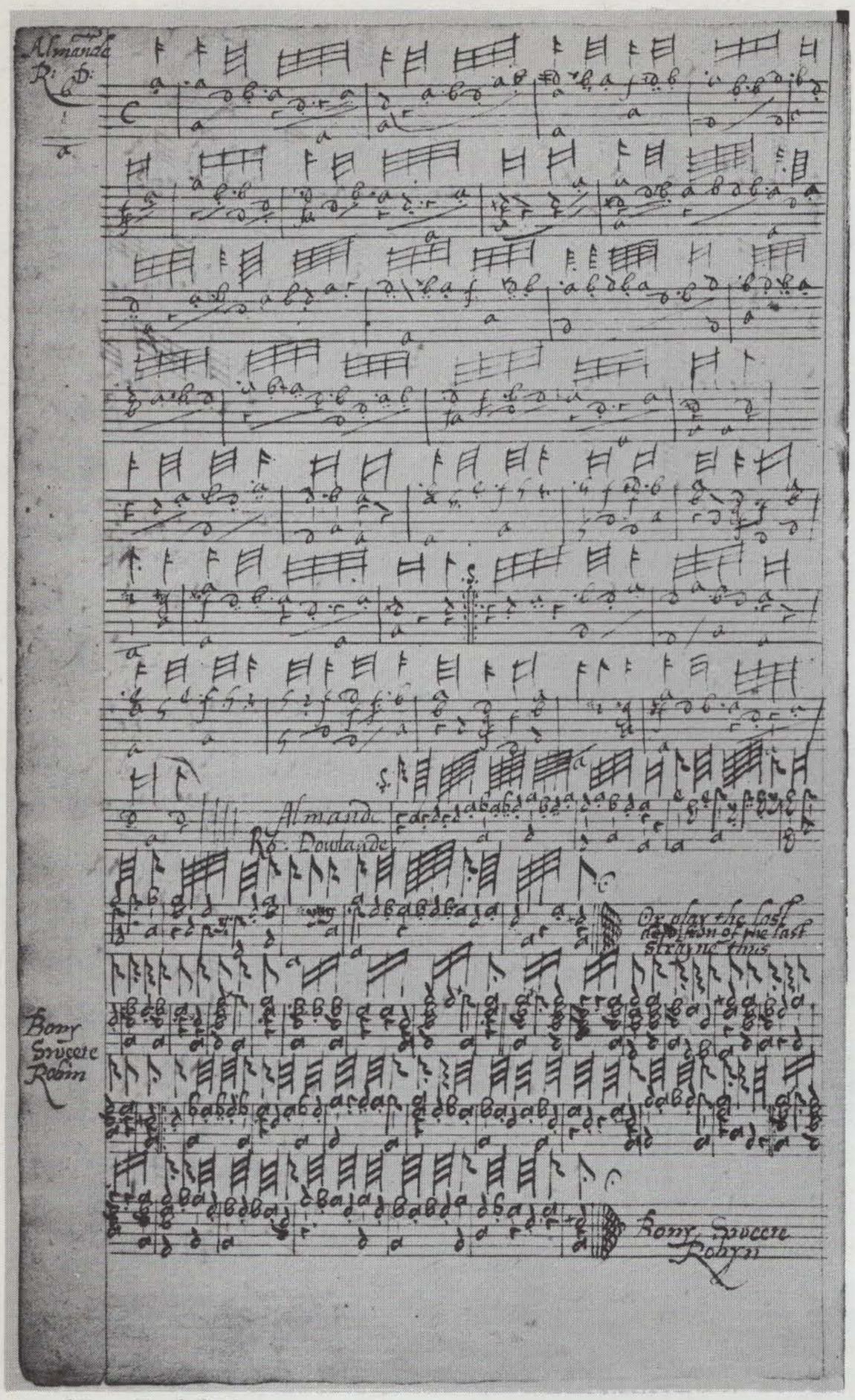
before repair, and is printed here to record it in that state. The facsimile is much clearer.) On the left is 'the Introductorie of Guido Aretinus' (see Dowland's Ornithoparchus translation, p. 8) to which Dowland has linked the strings of the lute and the tablature letters on each string. Close comparison of the letters f, h, k with his holograph in Folger ms. 1610.1.f22v-23v suggests that at least the string names and tablature letters are in his hand. Dowland gives the 'Two and Twenty keys' (i.e. notes) on a ten-line stave with F, C and G clefs marked. The 'keys' are grouped 'in a three-fold order', the first 'order' (octave) being ΓA♯CDEFG. Morley, in his introduction, 1597, calls these 'Grave or Bass Keys'. The second octave 'small letters' ab♯cdefg ('Mean Keys' in Morley), and the third octave 'double letters' aa bb ♮♮ cc dd ee ('Double or Treble Keys' in Morley). Above this Dowland has added two more notes 'In alt' ff gg. In the top right hand corner of the page is a descending scale showing how the alphabetical note names acquire different Guidonian syllables depending on whether it is major (♮ dure) or minor (♭ moll). A similar but larger table can be seen in Dowland p. 15. Underneath this is a third table that seems to concern *musica ficta* (see Dowland, p. 24-5). The *F* and *S* of the left-hand column possibly indicate Flat and Sharp and above columns two and three are written *nat*[ural?] and *accid*[ental?]. I would appreciate further explanation of this. The grid at the bottom of the page is possibly a plan of the fingerboard of the lute with the notes not yet entered, though fifteen frets seems excessive. Perhaps it was drawn for yet another table. At any rate the lesson dealt more with musical theory than playing the lute.



Notes made during a lute lesson, Board Lute Book, f.(1v).

Margaret Board, whose identity I have yet to establish, started copying quite early repertoire, including a paired pavan and galliard by Ambrose [Lupo?], treble and ground duets, 'The Delight Pavan' and Galliard by John Johnson, and 'The Passymeasures Pavan and Galliard' by Richard Allison. On folio 12v we find an Almande by Robert Dowland which appears to have been written out by his father John. Compare this hand with Dowland's holograph 'Lady Hunsdon's Allmande' (illustrated in this issue of *Early Music*, p. 117). You will notice the general similarity, more particularly in the individual letters f, h, i, but specially the note-holding lines, both bass and treble. It might be thought that this was written by Robert himself because he would have based his hand on his father's, but he probably did not see his father much during his formative years (7-15) when he was covenanted to Sir Thomas Monson during John's absence in Denmark. Secondly, this writing and signature bear no resemblance to Robert's signature on his 1626 marriage allegation. Further evidence of John's connection with this manuscript may be seen on the next page (folio 13) where Margaret Board has copied a previously unknown Almande by Dowland. She included two features peculiar to John: his use of a time signature, and treble note-holding lines, perhaps indicating that she was copying directly from his holograph. The manuscript gives us five previously unknown pieces by Dowland, five by Robert Johnson, four by Richard Allison, and one each by Philip Rosseter, Ambrose [Lupo?], John Sturt, Robert Dowland and Anthony Holborne. Other unique pieces include the music for the poem in Barley, 1596, 'Flow forth, abundant tears', and perhaps the earliest known versions of 'Joan to the Maypole', 'Hunter's Career' and 'Mall Peatly'.

Following Margaret Board's section is tablature in



Board Lute Book f.12v.

at least three more hands, the last of which employed five different tunings: vieil ton (ordinary G) and four variants—Harp-way, Extraordinaire or English Gaultier, Harp-way Flat or Lawrence, and French Flat. These tunings appear to have been used in England during the 1620s and 30s, though the inclusion of sarabands and a coranto by John Lawrence suggest a date of about 1625-30 for this part of the manuscript. This section contains the earliest known

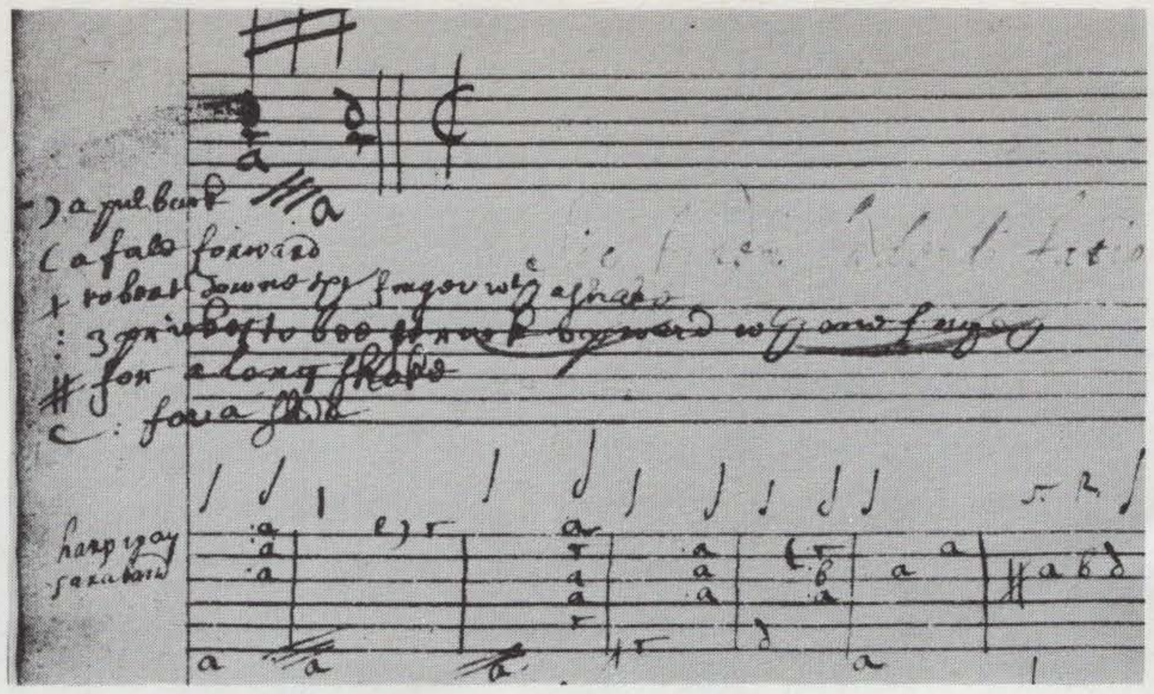


Table of graces in the Margaret Board Lute Book, f.32v.

source of 'Have at Thy Coat, Old Woman' and much masque music, both English and French.

On folio 32v this last scribe has noted a table of graces which are illustrated here and also described in Diana Poulton's article.

Although these signs apply only to the 'hand five' tablature of the late 1620s no other lute manuscript contains such a table. Three viol manuscripts—Downes *c.*1615, Mansell *c.*1640 and Manchester *c.*1660—contain comparable tables, and many of their graces are applicable to the lute.

In November 1973 I saw the Boethius Press facsimile of the Turpyn Book of Lute Songs and was impressed by the very high quality of reproduction. I asked Richard Rastall and Leslie Hewitt if they would be interested in printing facsimiles of these three lute manuscripts in order to make the music more widely available. The availability of source material seems to me more vital than the production of 'complete' editions, as the latter involve editorial selection and error, as well as becoming incomplete when the next source is discovered. Many players need access to sources and concordances, and should be encouraged to make their own 'editions', valid for themselves only. Anyway, to dismount my hobby-horse, Boethius greeted this suggestion with enthusiasm. A facsimile of the Sampson book was produced last summer, and the other two are in the press as I write.

'The Sampson Lute Book' is reviewed in this issue.

Checklist of some recently discovered English lute manuscripts

DIANA POULTON

The last few years have been remarkable for the number of English lute manuscripts which, though previously unknown, have now come to light. For some time no such new discoveries had been made and it seemed almost as if we had come to the end of the surviving source material. The importance of these manuscripts can hardly be exaggerated, not only for the valuable additions they make to the existing repertoire, but also for the light they throw on some aspects of the history of the lute in England. It is hoped these brief notes may be useful in calling attention to the richness of this new material.

The Sampson Lute Book

Previously known as the Tollemache Lute Book. In the possession of Robert Spencer. Published in reproduction by the Boethius Press (1974).

This manuscript is particularly rich in pieces for two lutes, and also supplies missing parts of some duets of which one part only had previously been known. For example, 'an allman for ii lute mr Marchant' on f.11v is the missing half of 'Eccho for 2 lutes by ffra: Pilk: Bach: of Musicke' on p. 31 of the Brogyntyn Lute Book in the National Library of Wales, Aberstwyth; on f.11v also is a second lute part written to play with John Dowland's setting of the ballad tune 'Lord Willoughby' on f.9v of the so-called 'Dowland Lute Book' in the Folger Shakespeare Library, Washington. Most of the pieces carry ornament signs. The last composition in the book, a version of John Dowland's 'Earl of Derby's Galliard', is of exceptional interest for the profusion of signs used and the care with which they are marked.

The Margaret Board Lute Book

In the possession of Robert Spencer. Shortly to be published by the Boethius Press.

This is the most recent manuscript to come to light and is, undoubtedly, one of the most important sources of early 17th-century English lute music. It has nearly 200 pieces including unique copies of compositions by John and Robert Dowland, Robert Johnson, Richard Allison and others. In addition there are numbers of anonymous pieces which are found nowhere else. Some of the contents must have been copied after 1622 since one piece, 'A Coranto' on f.30, is attributed to Doctor Dowland, and that was the year in which his degree was acknowledged in the Royal Accounts. It seems likely that Margaret Board knew, or even had lessons from Dowland, as the Almande by Robert is copied in John's very distinctive hand, and there are some elementary instructions written by him at the beginning of the book. The pieces towards the end of the manuscript are copied in another handwriting and an item of very great interest in relation to these is a small table of ornament signs. It shows the variety of graces appropriate to music of this period.

Trumbull Lute Book

In the possession of the Marquess of Downshire. Deposited in Berkshire County Record Office, Reading. Trumbull Add. MS.6.

This manuscript can only be seen by a visit to Reading. The making of Xerox copies or microfilms is now prohibited.

Probably copied *c.*1610, it is another valuable source of music for two lutes and consort parts of some well-known pieces. John Dowland, Anthony Holborne, John Johnson, Cutting, and Augustine (Bassano?) are among the composers represented. A curious item is a galliard for two to play on one lute, apparently in imitation of Dowland's 'My Lord Chamberlaine his galliard' in *The First Booke of Songes or Ayres* (1597). Some folios are missing but 44 pages of music still remain.

The Hender Robarts Lute Book

In the possession of the National Trust. At present in the keeping of Ian Harwood.

To students of French baroque music this is a manuscript of great importance. It was copied by a French lute teacher whose name appears to be Bourgaisie, for his pupil, Hender Robarts, probably about the year 1650. The layout of the book is interesting, the compositions being divided into sections according to the key. This is, of course, of great help to the player when, with the eleven-course French lute, some of the five bass courses will need retuning for any change of key. Some of the pieces are described as being by 'vieux Gaultier de Lion' and consist of Preludes, Almandes, Courantes, Sarabandes and Gigues, in accordance with the fashion of the time. Because the pieces were copied by a teacher for his pupil, the breaking of chords, the use of *notes inégales* and other playing practices of the time are indicated with very great care, often in more detail than is generally found in contemporary printed sources.

Two other manuscripts should perhaps be mentioned although they do not fit precisely into the category of recent discoveries. Nevertheless, though known to scholars they have not been easily available to a wider public.

The Mynshall Lute Book

In the possession of Robert Spencer. Shortly to be published in reproduction by the Boethius Press.

Until recently this manuscript was in the possession of W. S. Gwynn Williams and, because of its very frail condition, access was only possible by a visit to Llangollen in North Wales. Copied *c.*1597-99 it is not a long manuscript, but contains some settings of ballad tunes, and versions of works by John Dowland and a few other composers of the time. Historically, the manuscript is of great interest. It contains the draft of a letter from the Earl of Essex to Queen Elizabeth, written just before his disastrous return from Ireland, the first step on the fatal path which led to his execution in 1601.

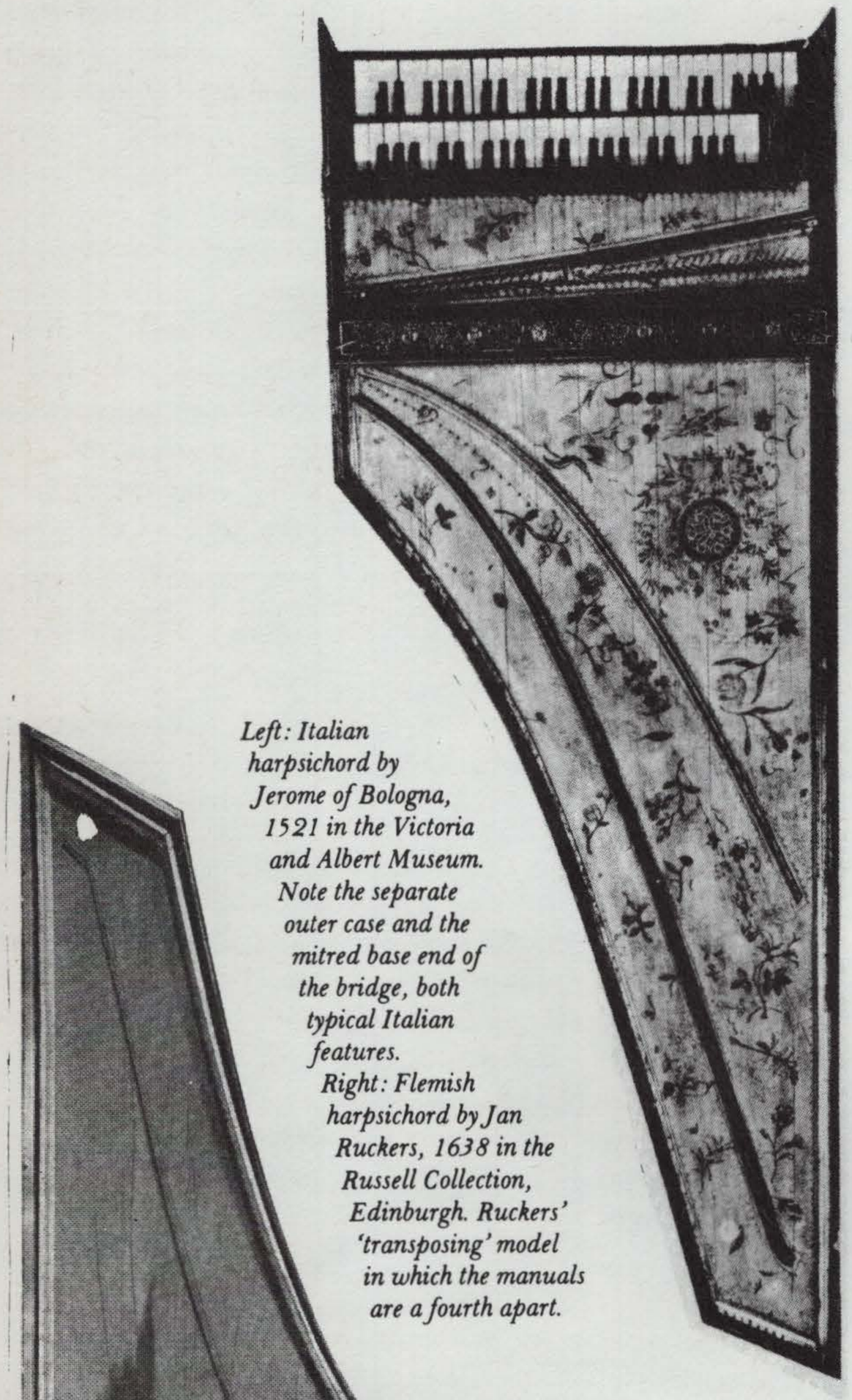
The Burwell Lute Tutor

In the possession of Captain Anthony Hammond of Ingham, Norfolk. Published in reproduction by the Boethius Press (1974).

A partial transcription of this manuscript was published by Thurston Dart in the 1958 volume of the *Galpin Society Journal*, but the complete text is made available for the first time in this facsimile edition. It was written in the middle years of the 17th century by a lute teacher who may himself have been a pupil of 'vieux' Gaultier, and copied by a pupil, Miss Mary Burwell (pronounced Burrell). In it are transmitted clear and detailed instructions about performing practices of the period and much valuable information about the many different tunings in use and about contemporary ornamentation. The manuscript includes eleven complete pieces by Du But, Jacques Gaultier, Pinel, Vincent, 'Old' Gaultier and others.

Buying a harpsichord—1

TREVOR PINNOCK



Left: Italian harpsichord by Jerome of Bologna, 1521 in the Victoria and Albert Museum. Note the separate outer case and the mitred base end of the bridge, both typical Italian features.
Right: Flemish harpsichord by Jan Ruckers, 1638 in the Russell Collection, Edinburgh. Ruckers' 'transposing' model in which the manuals are a fourth apart.

Taskin, Hitchcock, Dulcken, Baffo, Kirckman, Ruckers . . . The prospective purchaser of a harpsichord is faced by a bewildering array of alternatives as he scans the advertisements of modern builders. Most of them copy or at least are inspired by historical instruments, frequently aided by Frank Hubbard's comprehensive and authoritative *Three Centuries of Harpsichord Making* (Harvard, 1965). A simpler introductory study is Raymond Russell's lavishly illustrated *The Harpsichord and Clavichord* (Faber, 1973). This article describes the main features of instruments most commonly available to players of the 16th, 17th and 18th centuries.

Sixteenth and 17th century instruments are often divided into two schools, those which show Italian influence and those which show Flemish influence. This is a little misleading, for the earliest surviving instruments in Italy, Flanders and South Germany share features of construction which may indicate that they had a common heritage. These same features appear in 17th-century instruments in every country except Flanders. If we term them 'Italian' it does at least distinguish them from the features of the Flemish school of Ruckers, who set up his workshop in 1580. Early 18th-century builders were strongly influenced by the Flemish school, but gradually developed a smoother sound and action than had been considered ideal in the earlier period.

The harpsichord from 1500-1680

Italy

The Victoria and Albert Museum, London, houses the oldest surviving harpsichord, an Italian instrument dated 1521 by Hieronymous Bononiensis. This has features of construction common to Italian instruments made over a period of 300 years. The case is very thin (about $\frac{3}{16}$″) of cypress on bottom boards of deal. Bottom boards are an essential feature of all classical harpsichords, being important structurally and tonally as part of a resonating box. During the 16th century, cases and soundboards were usually both of cypress, but in the 17th century pine was a more popular soundboard wood. The soundboard was barred very simply on its underside, and its bridges remained smaller and of softer wood than those found in instruments of the Flemish Ruckers tradition. Usually the instrument was kept in a separate outer case.

A less common type of Italian harpsichord appeared during the 17th century. The sides of this instrument are of deal (a softer wood than cypress) and are about $\frac{1}{2}$″ thick. Through the clever use of

mouldings and cypress veneer, the impression is given that it is a thin-cased instrument standing in its outer case.

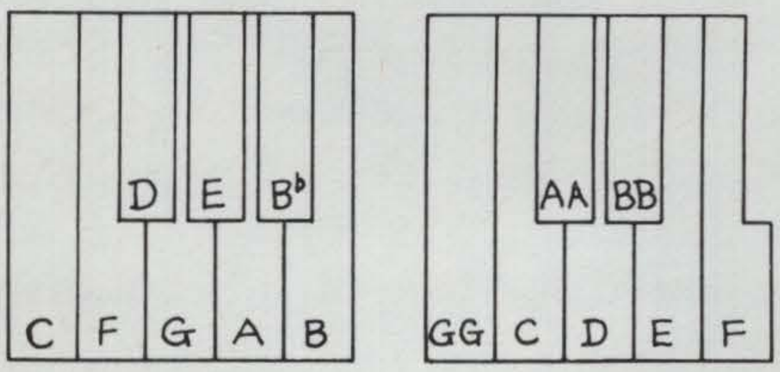
Italian harpsichords have one manual and the most usual registration is 2×8 (two sets of eight-foot strings). There are no handstops and the jack rail must be lifted in order to move one register out of playing position. The Baffo at the Victoria and Albert Museum originally had 1×8, 1×4, a registration more often found on Flemish than on Italian instruments.

The scaling (the sounding length of the string) is shorter in Italian instruments than in those of the Flemish Ruckers tradition. A typical C^2 (treble C) is about 10-11 inches. We know little about contemporary pitches but it is likely that instruments with a long scaling of 12-13 inches were designed for a lower pitch than those with short scales.

The keyboard is of prime importance to the player. Sixteenth- and 17th-century keyboards in all countries had short naturals and a point of balance near to the front of the key. A crisp action is produced and the shortness of the key heads encourages tidy fingerwork. On these keyboards old systems of fingering often seem easier than the one to which we are all accustomed.

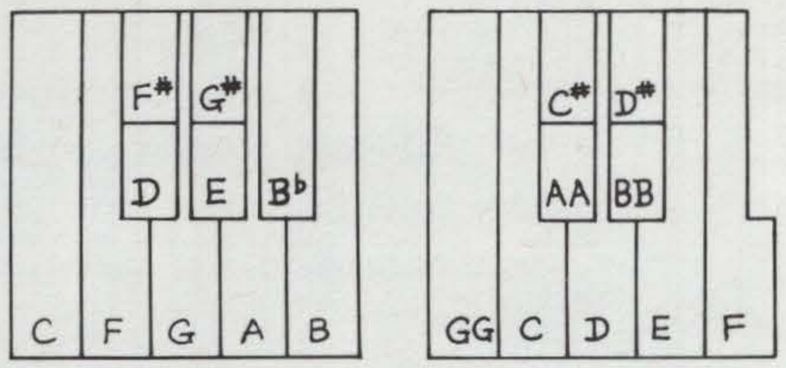
The differing arrangements of keys in the bass used during the 16th and 17th centuries are confusing at first. In the 16th century the keys were usually arranged in 'short octave' (Fig. 1). In the second half of the 17th century, when more accidentals were required in the bass, 'broken octave' was often used (Fig. 2).

Fig. 1



Short octave CC/E *Short octave GG/BB*

Fig. 2



Broken octave CC/E *Broken octave GG/BB*

Flanders

Flemish harpsichord building was dominated by the Ruckers family from about 1580-1680. In 1642 the business passed to Jan Couchet, nephew of Hans Ruckers II. Instruments built before 1580 appear to have had similar characteristics to Italian instruments. Ruckers' instruments have a different shape from Italian instruments, for he used a longer scaling in the treble than Italian builders. His cases, of lime or poplar, are heavier, possibly to withstand the greater tension produced by the use of this long treble scaling (C^2—13½″). The bridge, of pear or beech, is larger than in Italian instruments and tapers from bass to treble. The pine soundboard is more elaborately barred than the Italian.

The question of pitch arises again in relation to the 'transposing harpsichord', a two manual instrument with 1×8, 1×4 on each manual, the bottom manual sounding a fourth lower than the upper. Transpositions of a fourth and fifth were frequently required of accompanists in the 16th and 17th centuries, but it is a specialist indeed who will want to commission a transposing harpsichord from a modern builder. Hubbard, in his invaluable book, lists three other instruments issued by the Ruckers workshop. (See table below.)

Model number	*Number of manuals*	*Range*	*Average dimensions (inches)*	*Pitch and number of choirs*	*Scale (length of c^2 string in inches)*	*Remarks and optional features*
I	one	A-f^3 (45 keys)	48 long 27 wide	1×8′, 1×4′	12½	2×8′ in the place of 1×8′, 1×4′. Possibly tuned to a sharp pitch
II	one	C/E–c^3 (45 keys)	72 long 28 wide	1×8′, 1×4′	13½	2×8′ in the place of 1×8′, 1×4′. Third slide available later (ca. 1648) giving 2×8′, 1×4′
III	one	Variable. May have been as large as GG/BB–f‴	86½ long 34⅞ wide	1×8′, 1×4′	13⅝	This is the enlarged version of model II. Later a third slide was available (ca. 1648) giving 2×8′, 1×4′

Registers protruded from the side of the case in order to facilitate registration changes. It should be noted that there is no double manual harpsichord of 2×8, 1×4 with both manuals at the same pitch. There is still controversy as to whether any such instruments were produced in the Ruckers workshop; however, we do know that many transposing instruments were converted to this specification in the last quarter of the 17th century.

Unfortunately most Flemish instruments underwent extensive restoration in the 18th century. Now almost all of them bear the name Ruckers, a testimony less to a dearth of other Flemish builders than to the good commercial minds of 18th-century restorers and improvers.

England

The only surviving 16th-century English harpsichord was made in 1579 by a Fleming, Lodowicus Theewes. This is the harpsichord part of a 'claviorganum' and has a thin oak case and a registration of 2×8, 1×4. Handstops are provided for changing both harpsichord and organ registers. English instruments of the 17th century have those characteristic features of construction designated 'Italian'. Cases are made of a thin hard wood, such as oak, and the scaling is very short. In England an interesting feature appears: the lute stop. One set of strings is plucked close to the nut, thus producing a vibrant nasal sound. The English seemed to favour this more than the four foot, which was popular in Flanders, and by 1650 a typical single manual harpsichord might have 2×8 and a lute stop. There seems to have been no interest in double keyboard harpsichords until after 1680. Purcell had use of a large single manual harpsichord at the Chapel Royal. This had 2×8, a lute stop, 1×4, and a buff stop. It also had an added refinement—Thomas Mace's famous invention of 1662 which equipped the harpsichord with four pedals. Mace writes that the player with his foot 'Causeth the whole Instrument to Sound, either Soft or Loud, according as he shall chuse to Tread any of them down; (for without the Foot, so us'd Nothing Speaks)'.

France

Both French and English harpsichords of the 17th century have been unjustly neglected until recently. The French instruments are again Italianate, with light cases and short scaling. We have seen that in Italy and England there was no interest in double manual harpsichords, and in Flanders the transposing double manual harpsichords were really two single manual instruments of different pitches placed in one case. Some French double manual instruments survive which appear to have had 2×8 on the lower manual and 1×4 on the upper manual. There was no manual coupler but the four foot was sometimes provided with 'dogleg' jacks, a feature we find on English and Flemish harpsichords from 1680-1800 (see Fig. 3, p. 131). The registers were controlled by handstops situated on the nameboard.

Virginals and spinets

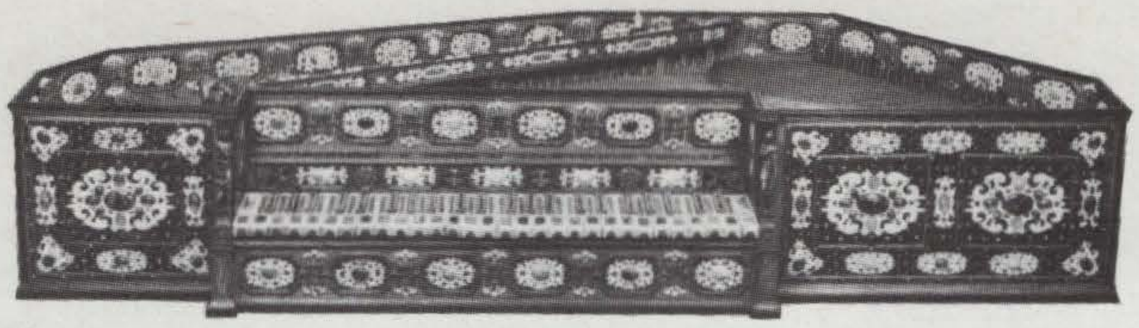
The word 'virginal' often causes confusion. In England it was used as a generic term for keyboard instruments and also as a description of one particular instrument in which the strings are laid parallel to the keyboard in a rectangular box. The jacks are situated across the centre of the soundboard. There is one important difference between virginals and harpsichords. In both, the strings pass over two bridges—the nut and the bridge. In the vast majority of harpsichords the nut is glued to the solid wrestplank next to the tuning pins and the bridge is on the soundboard. In the virginals both nut and bridge are placed on the soundboard.

In Italy there were two types of virginal, one in a rectangular case and the other in a smaller pentagonal case. Queen Elizabeth's virginal at the Victoria and Albert Museum is of the latter type, often confusingly termed pentagonal or polygonal spinets.

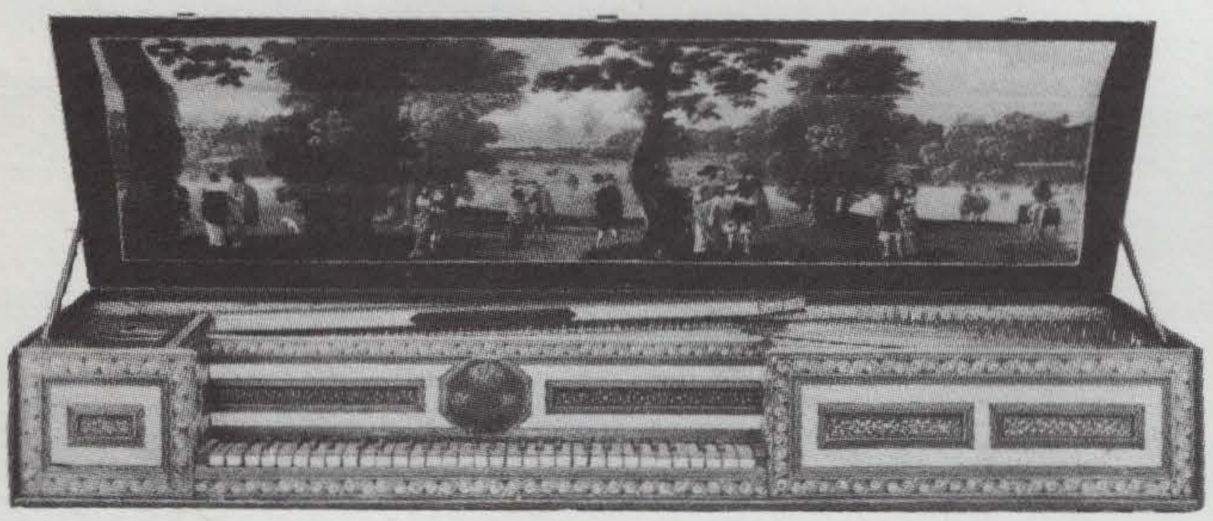
Flemish virginals are of two types, both of which have rectangular cases. 'Spinetten', in which the keyboard is placed to the left of centre; and 'Muselars', in which the keyboard is placed right of centre. The strings of the muselar are plucked almost at the midway point, and this precludes fast passage work in the bass. The Dutchman, Van Blankenburg, writing in 1739, considered the bass of these instruments to 'grunt like young pigs', nevertheless a good instrument of this type has a beautiful quality throughout its compass.

The earliest English virginals were of Italianate construction, and many may have been imported. However, an interesting batch of instruments appears between 1640 and 1680 which combines Italian and Flemish characteristics. These instruments look like an oak chest or coffin until the opening of the lid often reveals an attractive pastoral scene. The compass can be as large as GG/BB-F^3. The Keene virginals at the Russell Collection, Edinburgh, is a fine example of this type of instrument.

Virginals and spinets to the Italian pattern were made in France and Germany. One particular type of spinet remained popular in these countries and in



Italian polygonal virginal by Annibale dei Rossi, Milan, 1577, in the Victoria and Albert Museum.



English virginal by Adam Leversidge, 1666, in the Bel Skinner Collection. The painting on the lid shows courtiers and elegantly dressed ladies strolling down the Mall in St James's Park, London.



English bentside spinet by Joseph Mahoon, 1771, in the Horniman Museum, London.

England throughout the 18th century. It is the Italian 'bentside spinet', which is like a small harpsichord with one set of strings laid at about 30° to the keyboard. The nut is on the wrestplank not on the soundboard as in virginals. Although later 18th-century instruments of this type have an extended compass and slightly heavier cases, the design of these instruments remained fundamentally the same for a period of more than one hundred years.

Germany

The few early German instruments that have survived are of 'Italianate' construction.

The harpsichord 1680-1800

Germany

Two interesting schools of building emerged during the 18th century. They were centred in Hamburg (the Hass family) and Saxony. Both show Flemish or contemporary French influence. Saxon instruments are lighter and simpler in construction than those of the Hamburg school. A large number survive with two manuals and a registration of 2×8, 1×4. Hass instruments sometimes contained a sixteen foot register, a point of fascination to many, but considered a dispensable extra by anybody who has heard instruments with an eight foot bass of great depth. A 1734 Hieronymous Hass with a compass of GG-d^3 in 8′ 9″ has the following registration: 1×16, 2×8, 1×4, a lute stop, and buff stops to the lower manual eight foot and sixteen foot. The sixteen foot strings are not placed on the eight foot bridge as in modern hybrid instruments. Handstops for changing the registers are not situated on the nameboard but on the wrestplank. The compass of German harpsichords before 1750 rarely exceeded c^3 or d^3.

Keyboards were unlike those of any other tradition with long natural keyheads and very long sharps. We know from Agricola that Bach was not in favour of these very long keys and they are in strong contrast to the delicate keyboards of the contemporary French school.

Italy

Italian instruments remained virtually unchanged except in compass which was often of five octaves by the second half of the 18th century.

Flanders

Flemish harpsichord building went into a decline after the death of Couchet. However, some notable builders appear in the 18th century, among them De

Lin, Dulcken and Bull. They built both single and double manual instruments and double manual instruments usually had the registration 2×8, 1×4, lute. The upper manual eight foot was dog-legged. The lute stop plucked the same strings as the lower manual eight foot, thus rendering impossible a dialogue between these two registers. Some late Flemish instruments have cases of maple or oak rather than the poplar used by Ruckers.

England

Two very important instruments survive which predate the famous instruments of Kirckman and Shudi. The Charles Hayward of 1683 and Thomas Hitchcock of *c.*1700 represent the zenith of a 17th-century tradition of building and establish a standard English double manual disposition of 2×8, 1×4, and a lute stop with a doglegged upper manual eight foot. Both have thin walnut cases and short scaling. The compass of the Hayward is FF-d‴ (without FF♯) and of the Hitchcock GG-g‴. The lute in these instruments and in those of Kirckman and Shudi plucks the upper manual set of strings. This allows a dialogue between lute and lower manual eight foot. One interesting 18th-century English instrument survives with the specification arranged in the Flemish manner. This was made in 1738 and has a compass FF-f‴ (without FF♯).

Jacob Kirckman and Burkat Shudi were apprenticed to Hermann Tabel, who has been falsely awarded the honour of introducing both dogleg and lute to England. Shudi's first instrument is dated 1729 and Kirckman's 1744. Both produced single manual instruments of 2×8 or 2×8, 1×4, and double manual instruments of the established English tradition. The instruments are heavy, of oak, and often elaborately veneered. Keyboards are unique in having guide pins at the front of the key, and it is quite clear that the makers were not aiming for the same sensitivity of touch as contemporary French builders. The machine stop is an important feature of all double manual harpsichords, and many singles. In double manual instruments it allows a rapid change from full harpsichord to the lute on the upper manual and eight foot on the lower. Kirckman sometimes provided a 'Nags-head' swell which enabled the player to lift a hinged section of the lid by depressing a pedal. A superior device patented by Shudi in 1769, but also used by Kirckman, was the 'Venetian' swell. A good example of a Shudi with a 'Venetian' swell can be seen at Fenton House, Hampstead, which houses an important collection, mostly of English instruments.

France

The French builders of this period endeavoured to develop the most expressive qualities of the instrument. They moved away from their indigenous 17th-century style of building, adopting Flemish instruments as their heritage. The Blanchet workshop was established in 1686, and their technique of building was to take a Flemish instrument and make it a double manual instrument of 2×8, 1×4, with a coupler and buff stop and a compass of five octaves (see Fig. 4). This process, 'grand ravallement', was a major undertaking which involved widening the case. Great care was taken in the construction of action and keyboards so that the touch was light, responsive, and quiet. Pascal Taskin(1) married the widow of François Etienne Blanchet II in 1766. His instruments are very expressive and rather dominated by the tenor register —the viola da gamba register so beloved of the French. It should be remembered that his first instruments were built nearly forty years after Couperin and Rameau had written their last works for harpsichord. Many of his instruments are 'ravallements' of Ruckers' instruments after the principle of Blanchet. Some have a 'peau de buffle' register in addition to the basic eight foot of the lower manual. This register, in which the plectra are of a particular kind of very soft leather, produces a pleasing pianissimo. He also introduced a system of knee levers enabling the player to change registers rapidly. But this was the end of the harpsichord era—in the 1780s Taskin followed the dictates of both music and market and made his first pianos.

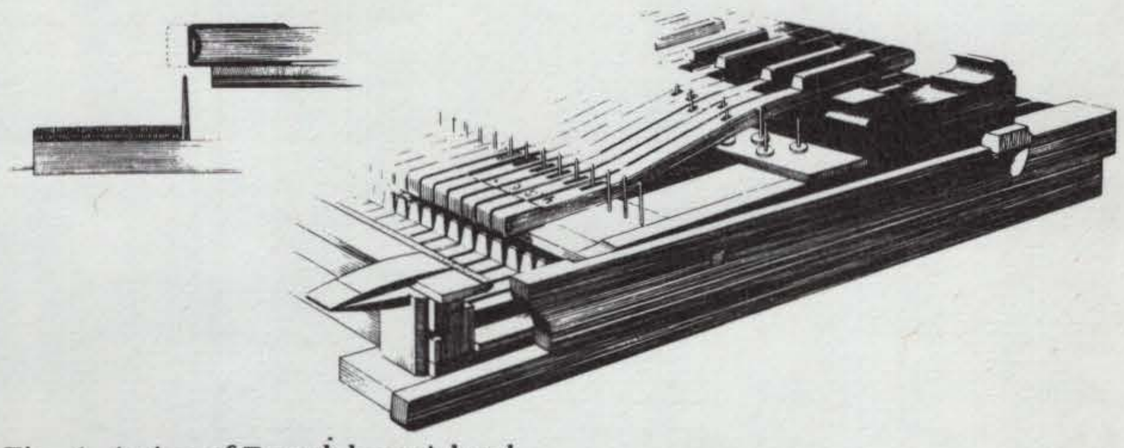


Fig. 4. Action of French harpsichord.
Left: Rear of key levers (uncoupled position) showing coupler dog and indicating motion necessary to couple manuals.
Right: Blanchet keyboards assembled. Note how the upper manual slides in a stopped groove on the inside edge of the sides of the lower-manual key frame.
Captions and drawings by courtesy of Frank Hubbard's Three Centuries of Harpsichord Making *(Harvard University Press).*

Today most harpsichordists use copies of 18th-century instruments for general recital work. Often these are copies of late 18th-century instruments which had been designed to serve new musical ideals. We should now consider more carefully the desirability of using instruments contemporary with the music that we play.

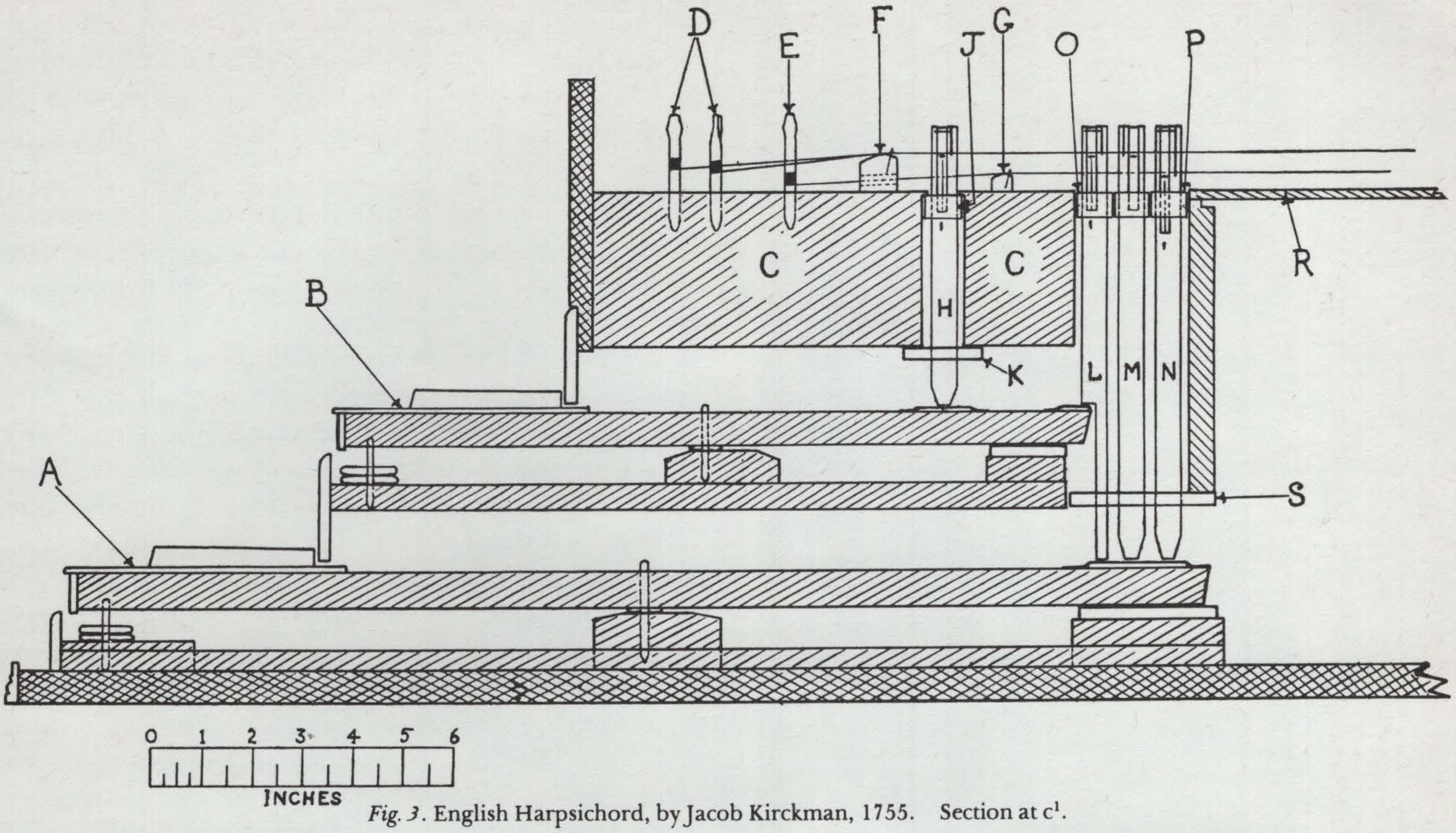


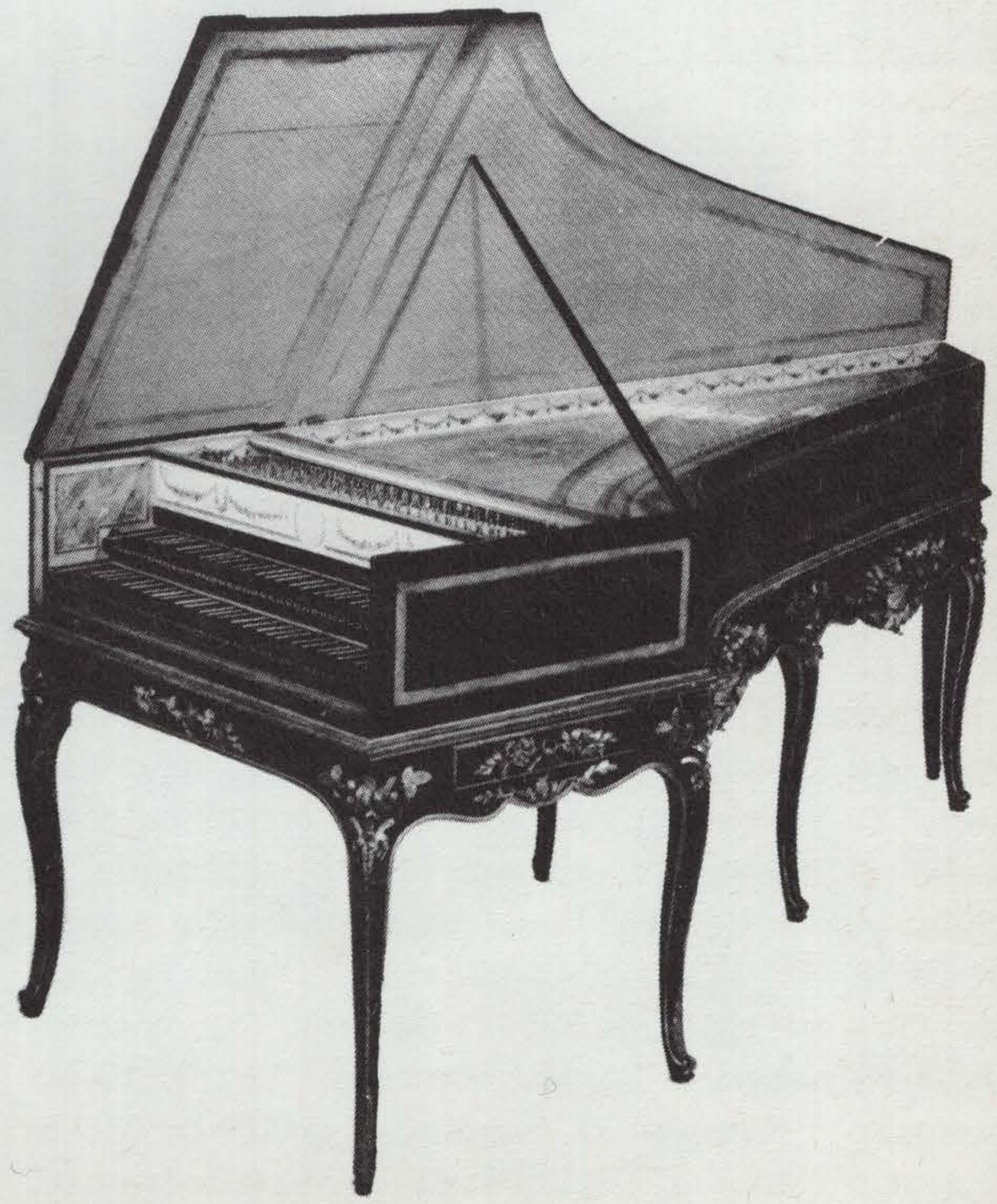
Fig. 3. English Harpsichord, by Jacob Kirckman, 1755. Section at c^1.

A. Lower manual.
B. Upper manual.
C. Wrest plank.
D. Eight foot wrestpins.
E. Four foot wrestpins.
F. Eight foot nut.
G. Four foot nut.
H. Lute stop jack.
J. Lute stop slide.
K. Lute stop guide.
L. Eight foot dogleg jack, both manuals.
M. Eight foot jack, lower manual.
N. Four foot jack, lower manual.
O. Eight foot slide, both manuals.
P. Four foot slide, lower manual.
R. Soundboard.
S. Guide for both eight foots and the four foot jacks.

This diagram clarifies technical terms used in this article and is reprinted with permission from Raymond Russell's The Harpsichord and Clavichord *(Faber).*

Below: English harpsichord by Thomas Hancock, 1720, in the Russell Collection, Edinburgh. The scaling of this instrument which has 2×8, is of the 'Italianate 17th-century tradition.
Right: French harpsichord by Colesse and Frankij, 1775-77, in a Private Collection, Paris. By virtue of its light construction, this instrument has more in common with early 18th-century instruments than with those of Taskin.





Trevor Pinnock is Director of The English Concert and a noted harpsichord soloist. His second article will guide the purchaser in his search for the 'ideal' instrument.

First steps towards playing the cornett–1



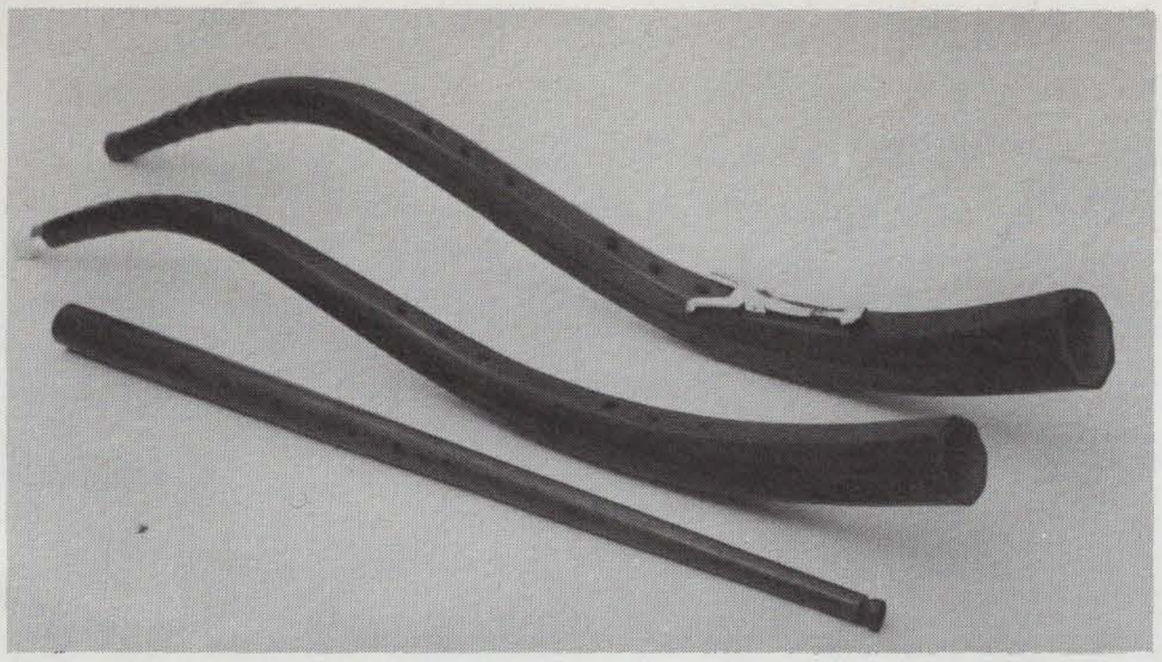
CHRISTOPHER MONK

Many of the difficulties that occur with cornetts arise from sheer unfamiliarity with what they are and are able to do. There is little sense, for example, in starting with the notion that they are just a primitive sort of brass instrument, or that a tone like a rook with a sore throat does them any kind of justice. The cornett is a fully developed instrument in its own right, with its own special character and capacity for expressiveness, and it lies somewhere between the distinctions of modern brass and woodwind, but belongs fully to neither group.

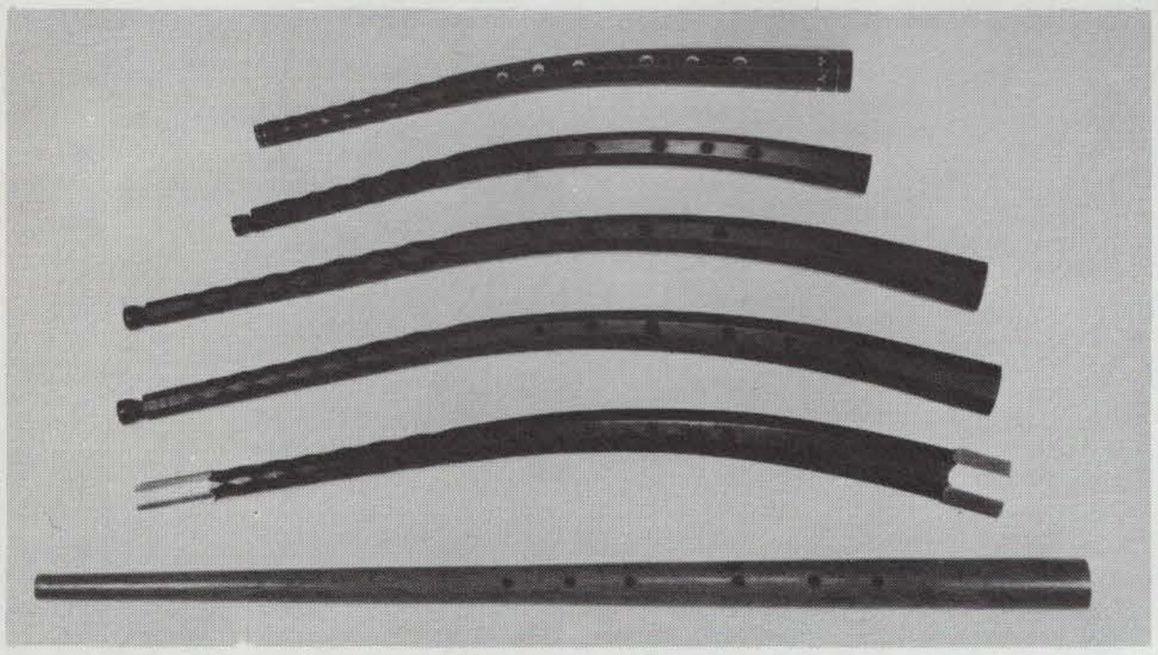
The very first steps then must be to make sure that the worst sort of misconceptions are swept up. Numerous recordings exist so there is no difficulty in discovering the sound and sampling the technique. A helpful selection would be Susato's ronde 'Pourquoi' on RESL 1; Lescurel's chanson 'A vous douce debonaire' in (EMI box 86301) *The Art of Courtly Love*; Schmelzer's sonata 'La Carioletta' on SAWT 9563; Praetorius' 'Resonet in Laudibus' on CSD 3761; Coperario's Suite on ZRG 601. All those records carry other admirable illustrations of how the cornett can and should be played, and there are many others to choose from. The sound has an undeniable beauty of its own, whether it is the evocative singing style of some players, or the more exuberant brilliance of others.

The examples all feature the curved treble cornett, or cornetto, though in the chanson a tenor cornett, or lysarden can be heard as well. That should not obscure the fact that the term 'cornett' represents a whole family and not a single instrument. Most of them have qualities that distinguish them from each other by more than just pitch, size and shape. The kind heard on the recordings is the one that was, and is, most commonly heard. A beginner who is finding one variety discouragingly difficult may be encouraged to know that others exist which might possibly meet his needs and capacities better. An experienced player may be glad to discover he has a choice of alternative voices. As the family flourished in an age which made no doctrinaire demands about standardization and uniformity the multi-lingual terminology tends to seem a bit confusing. It's really quite simple to grasp if you realize that there were three species with obvious differences in construction. The commonest is curved ('half way between a recorder and shillelagh'), with an octagonal section, and has a diamond pattern cut into several inches of the narrower end. A few were made from ivory or horn but 90% were carved out of two halves of wood. Because of the glued joints running the length of the instrument which might easily spring a disastrous leak, the whole was covered with black leather, which also gives a comfortable grip. The mouthpiece is made separately and fits into a socket, which provides a slight means of tuning as well as making it possible for a player to use whatever mouthpiece suits him best. So a cornett described in any language as bent or curved ('curvo', 'torto', 'krumme'), or black because of the leather ('nero', 'schwarz') is this kind. Where no adjective is used to describe a species this one can usually be assumed.

Some makers preferred to use a lathe instead of carving tools. The instrument produced this way obviously could not be curved or octagonal, or easily be decorated with a diamond pattern. It still had a separate mouthpiece like the 'cornetto curvo'. This and the internal measurements gave it much the same sound, but it was straight ('diritto', 'gerade'), round in section and did not need a leather covering, so it was 'bianco' or 'gelbe'. These were not very common and the straightness meant that it was very difficult to produce tenor instruments with fingerholes that could



Two cornettini (one with mouthpiece and one without), 3 cornetti (two with mouthpiece, one without) and a mute cornett



Tenor cornett, or lysarden, with key, tenor cornett, or lysarden, without key and a cornetto diretto

be covered, at a time when keys were used very sparingly.

As well as the 'curvo' and the 'diritto' there was the 'muto'. The distinctive feature of this is the mouthpiece. The whole thing is turned on a lathe too but the mouthpiece is made as an integral part. The pattern of the mouthpiece results in a much more smooth, velvety, flute-like tone. The Germans called it 'stille'.

Each of these three species 'curvo', 'diritto', 'muto', was made in various sizes. The Italians have a useful word 'cornettino' which conveniently describes the size equivalent to a descant recorder. Their word 'cornetto' too has been generally adopted for the equivalent of the treble recorder. The tenor cornett is usually called just that, though the term 'lysarden' (lizard), occasionally used in Tudor England, is worth preserving, not only because it is picturesquely descriptive of the S-bend, but because it associates readily with the serpent whose sound the tenor resembles.

Broadly speaking, the cornettino has a bright, childlike quality, a bit difficult to control in purely solo work but very satisfactory with ensembles of voices or instruments. It is possible to use it with a cornetto mouthpiece which modifies the sound, but has the advantage that a player can interchange cornetto and cornettino readily. The smaller mouthpiece is not so successful in the bigger instrument. The cornetto has a wider range and potentially greater expressiveness. For this reason complete mastery is harder perhaps, but it has great use and possibilities long before this is achieved. The tenor is not normally a solo instrument at all. It is invaluable for filling an awkward gap in instrumental ensembles and has a remarkable capacity for picking up, or transforming the timbre of voices even when scarcely audible itself. Praetorius' comment about 'rough and hornlike' tone (sometimes rendered as 'bullocky' though it really seems to refer to the strained sounds of the folk cowhorn's lowest notes) is often quoted, while the use it had in much admired music establishments like the Chapel Royal in Stuart times is overlooked. One imagines he was a bit unlucky with certain players he knew.

One great source of confusion is the terminology for describing the exact pitch of the various sizes. Museum practice is to describe the pitch as being the lowest note that sounds when all the fingerholes are closed. For most wind instruments this is perfectly sensible. A descant recorder for instance will probably give you c''. Take the fingers off one after another and the scale you get is very close to C major (the f'' needs correcting to bring it quite into tune). So the lowest note and the primary scale coincide. The same is true of recorders in f' and so on. Unfortunately this just doesn't apply to 99% of cornetts. A cornettino, for example, will probably give d' as its lowest note, but take the fingers off in turn and you have seven-eighths of the scale of C major. The cornetto will probably give a' as its lowest note, but taking one finger off after another gives you seven-eighths of the scale of G major. The reason why this happens is that it is characteristic of all the cornett family to have the player use his lip to obtain the lowest three notes, c', c♯ and d' on the cornettino, and g, g♯ and a' on the cornetto. The result, if you are not careful, is that while you have a 'recorder in C' with a primary scale of C major, a 'trumpet in B♭' with a primary scale in B♭, a 'horn in F' with a primary scale in F, you have the pointless and misleading anomaly of a 'cornettino in D' with a primary scale in C and a 'cornetto in A' with a primary scale in G. When one is going to buy and play an instrument one wants to know the primary scale, and maintaining the logic of a cataloguing system devised long ago is an irrelevance. So if the primary scale is G major, it is nonsense to refer to anything but a cornetto in G, and so on.

Part Two will follow in the July issue

Woods used for woodwind instruments since the 16th century—1

MICHAEL G. ZADRO

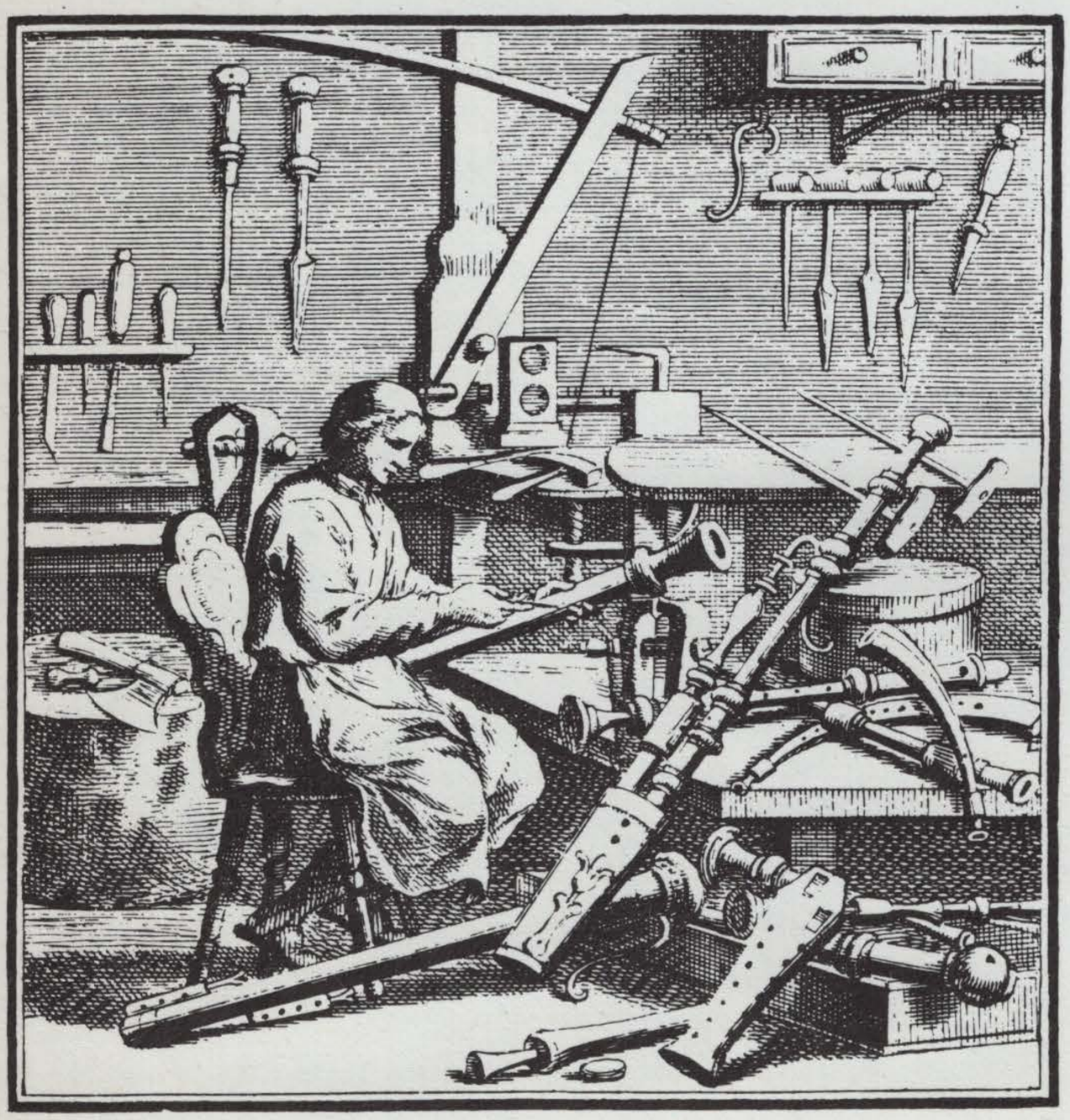
In any discussion concerning wood, it must be kept in mind that the same species of tree growing in soils with differing chemical constituents will, at varying elevations, humidity and rainfall levels, sunshine and temperature modulations, exhibit in many cases markedly altered characteristics in regard to tree size, weight, density, colour, grain pattern, surface texture and lustre, plus the percentage of sapwood to heartwood.

When a species of wood is in question, microscopic analysis of cellular structure and the manner of cellular linkage coupled with a breakdown of chemical components provides the only positive means of identification. The slightest hesitancy on the part of an owner or institution in providing a sample specimen removed from an instrument for such purposes is more than understandable. Some catalogues of instrumental collections offer no identification of woods. Other publications of this nature do so without the specialized knowledge required and some identifications are undoubtedly incorrect.

Part I
Historical Survey

One of the earliest mention of woods used for woodwinds is to be found in Marin Mersenne's *Harmonie Universelle* (Paris, 1636) but believed by some scholars to have been compiled at least ten years earlier. Mersenne writes of the flute in particular, but his statements apply to all the wind instruments of his and of an earlier time, as extant examples in major collections amply demonstrate. He says 'It is customary to choose wood of beautiful colour, that will bear a high polish, to the end that the excellence of the instrument may be combined with beauty of appearance, so that the eye may in some sort participate in the pleasure of the ear'.

Such instruments included the wide bore renaissance recorder, the cylindrical flute and file, the curtal, the curved and mute cornett, shawm, crumhorn, sordone, racket and doltzflöten (recorders made to be held like flutes). Mersenne mentions plum and cherry and other woods that may be easily bored and turned but it is boxwood primarily that is most frequently employed. Pearwood and ebony are also found and maple was used for the larger instruments. Looking back much further in time, it is interesting to note that Pliny, Virgil and Ovid all made references to boxwood as being used for lathe turned objects and musical instruments. The winds of the 17th and 18th centuries, unlike their consort predecessors of the 16th



Christoff Weigel, Nuremberg 1698, 'The Woodwind Maker'

century, are physically distinguished by alterations in bore profiles and in some cases by elaborate exterior configurations. They also exhibit the jointed construction introduced by the Hotteterres sometime during the middle of the 17th century, a period unfortunately marked by a notable lack of documentation. These instruments included the 'baroque' recorder, conical flute, oboe, the true bassoon and somewhat later the clarinet of J. C. Denner, and in due course their tenor, bass and d'amore variants.

Keywork was no longer concealed by the perforated protecting box found on 16th- and early 17th-century instruments, but was now inserted and held in a channel, cut in a ring left raised during the process of turning, which ran around the body of the instrument. The ring was ultimately trimmed down to two blocks between which the key was pin mounted. Rings and blocks, however, remained in use up to the middle of the 19th century even though the use of supports such as metal saddles and pillars was growing at a steady rate. The fruitwoods such as plum, pear and cherry were used with ever-decreasing frequency; boxwood retained its primacy, with ebony becoming increasingly prevalent.

Quantz mentions *lignum sanctum*—better known today as *lignum vitae*, as being much used for flutes but nowhere has such an instrument been noted to my knowledge. Quantz was also of the opinion that ebony produced the most beautiful and clearest tone for flutes. The bores of Quantz's flutes were wider than those typical of most baroque flutes, improving the purity and roundness of the first two octaves. From the mid-18th century on, boxwood, maple, pear and apple were stained occasionally with dyes or acids to simulate darker woods, a practice both condemned as barbaric and disfiguring by some and commended by those who felt it increased the surface richness of the wood in question. The acid treatment was also believed to harden the surface of the wood.

After the first two decades of the 19th century the 'elegant' tropical woods such as violet wood (later to be known as kingwood), the various rosewoods, cocuswood and satinwood begin to appear. Boxwood drops off as the wood most used except in the case of the cheaper instruments and maple remains in use primarily for bassoons, although some were made of mahogany. The simple nature of pin-mounted keywork typical of this period presented no major obstacles to the placement and location along the barrel of an instrument.

Some woods, however, were more susceptible to atmospheric changes than others and the condensation of breath left to remain in a bore could, and often did, deform the bore and warp joints to the point where note and octave relationships were seriously impaired. Such deformation also produced splitting due to unequalized stress patterns being set up in the cellular structure of the wood, Quantz's preventive admonition of swabbing the bores with almond oil notwithstanding. Boxwood, always highly acclaimed for its excellent resonating properties, was notoriously subject to dimensional and structural instabilities of this sort. The English variety of boxwood, while reputedly tougher than the preferred Turkish (Asiatic) variety, has a marked propensity to warpage and was not considered capable of producing as sweet a sound.

Instruments from this period which have survived without the above defects were made from lumber undoubtedly meticulously seasoned. A once highly secretive English procedure consisted of burying wood in a mixture of soil and manure for up to twenty years and longer. It was then worked to form an instrument. This may also be responsible for the rich honey orange coloration of old boxwood instruments. The older woodwind turners attributed the superior properties of wood so conditioned to this method of preparation. Boxwood so matured is a material unlikely to be ever again available.

Early boxwood clarinets are seldom cracked to the degree found in other winds. Careful seasoning may again be responsible but it may also have been due to the care the skilled makers took in placing steel or brass wire through the danger zones where experience indicated cracks were most likely to occur. Old clarinets were occasionally made of softer woods than box such as plum, pear and maple. German makers in particular displayed a preference for maple in the construction of basset horns and bass clarinets. Maple was found to be generally unsuitable for soprano instruments due to the quantity of condensation which collected in small bore dimensions not possessing the necessary resistance to moisture, but maple clarinets in C and B flat are not unusual.

Cocuswood for many years was popular with

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English musicians and makers. It has a high resinous content which provides it with superior resistance to moisture and atmospheric changes though it is by no means immune to cracking. Boehm noted that in rare cases this resin may induce an inflammation of the skin of the lip. This is also true of instruments made of cocobolo and sometimes of West Indian boxwood (which is not a true boxwood but related to the elm family). The best grades of cocuswood were considered to derive from Jamaica with the Cuban and South American varieties rated as slightly inferior. All cocuswood is now extremely rare due to a depletion of sources. Cocuswood is heavier than boxwood but lighter than African blackwood which is now the standard material of manufacture for oboes, clarinets, wooden flutes and piccolos.

Clarinet mouthpieces have been made from ebony, cocus, glass, metal, blackwood and ebonite, sometimes known as vulcanite, a black vulcanized rubber containing a high sulphur content and some lead. Clarinets and flutes have been made of this material and Rockstro claimed it as being superior to all others for the manufacture of flutes, because of its tonal properties and dimensional stability, especially in hot and/or humid climates. Its most objectionable feature is the unpleasant green discoloration it takes on with the passage of time.

Early oboes were constructed of pear, ebony and boxwood. Cocuswood, always highly esteemed for flutes and clarinets, never found favour with oboists. Barret (d. 1879), oboist, designer and craftsman, whose pontifications were extremely influential in the mid-19th century, does not consider cocus in his *Method* of 1850 but puts forward the claim of ideality for rosewood. He was of the opinion that it produced the 'sweetest tone'. But by 1862 when his new *Method* was in print his preference had switched to violetwood —now better known as kingwood. Oboes of kingwood are exceedingly rare. This wood, when available, is usually found only in veneer form.

Early bassoons were made primarily of pear and maple, probably because of the excessive weight boxwood and ebony presented. During the mid-19th century the majority of bassoon makers preferred medium hard, porous 'geflammt' which was European maple. Almenräder (d. 1843) chose North American black maple while others selected sugar-maple with its deep brown heartwood. Bassoons made from this wood are reported to have a fine, clear tone. The firm of Heckel uses maple almost exclusively for bassoons. They have also been made of ebonite for use in tropical regions. Rosewood, ebony and African blackwood have been used but the instruments made from these woods were uncomfortably heavy and the tone derived from these denser woods was felt to be less suited for bassoons than that produced by softer, porous woods. In France, however, rosewood continues to be used.

Woodwind history of the 19th century is comprised of a series of brilliant, domineering and often flamboyant personalities, performers and craftsmen, with the latter two sometimes combined. It was also an age which witnessed the patenting of numerous inventions, features and 'perfections' which transformed what were once the relatively simple cones and cylinders of the woodwind family into highly mechanized pieces of elegant and sophisticated acoustical machinery. James MacGillivray, author of the chapter on woodwind in *Musical Instruments Through the Ages*, edited by Anthony Baines (London, 1966), properly reiterates other writers in stressing that in improved methods of construction of mechanism lies the essential departure between the woodwinds of the 18th century and those typical of the 19th century and today—'not merely in ideas about where to put additional useful keys'.

Since it is not within the scope of this article to trace the history of keywork design I shall consider it sufficient to indicate that advances such as the transmission of motion through sleeves encasing steel shafts, to which were affixed a variety of keys and rings, interconnected with clutching devices, coupled with the rotary action Buffet's needle springs made possible, all called for new and more stable woods to replace boxwood which had retained its dominant position for over three centuries of woodwind manufacture. Boxwood can warp badly enough to throw complex mechanisms completely out of alignment and make hermetic sealing of tone holes impossible.

The primary replacement woods have already been mentioned. Others included Brazilian tulipwood, partridgewood, cocobolo, zebrawood, olivewood, sycamore, and occasionally lilac and laburnum. African blackwood reigns supreme at this time for the smaller winds, maple for the larger and some use is still made of rosewood.

Some fully keyed modern boxwood oboes have been made in Germany and given the state of today's technology regarding seasoning and stabilization of wood, a reliable boxwood instrument may be possible complete with all the complexities of contemporary mechanisms.

Part Two, a description of the principal woods mentioned, will appear in the next issue.

The medieval, renaissance and baroque lute



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1 'Musicians', by Simone Martini (c.1284-1344), detail from St Matin being made a knight, *c.1330, fresco from Lower Church of S. Francesco, Assisi.*

2 King David and Musicians *from the Olomouc Bible, 1417, anonymous Illuminated MS, University Library, Olomouc.*

3 Boys making music, *detail from relief sculpture by Luca della Robbia (1400-82), Museo di S. Maria del Fiore, Florence.*

4 Madonna of the Rose Bower *by Stefan Lochner (c.1410-51), mid-15th-century panel, Wallraf-Richartz Museum, Cologne.*

5 Sapho with musical instruments, *detail from* Libri Johanis Boccaccij de Certaldo . . ., *anonymous woodcut, (German, Ulm), 1473, Metropolitan Museum, New York.*



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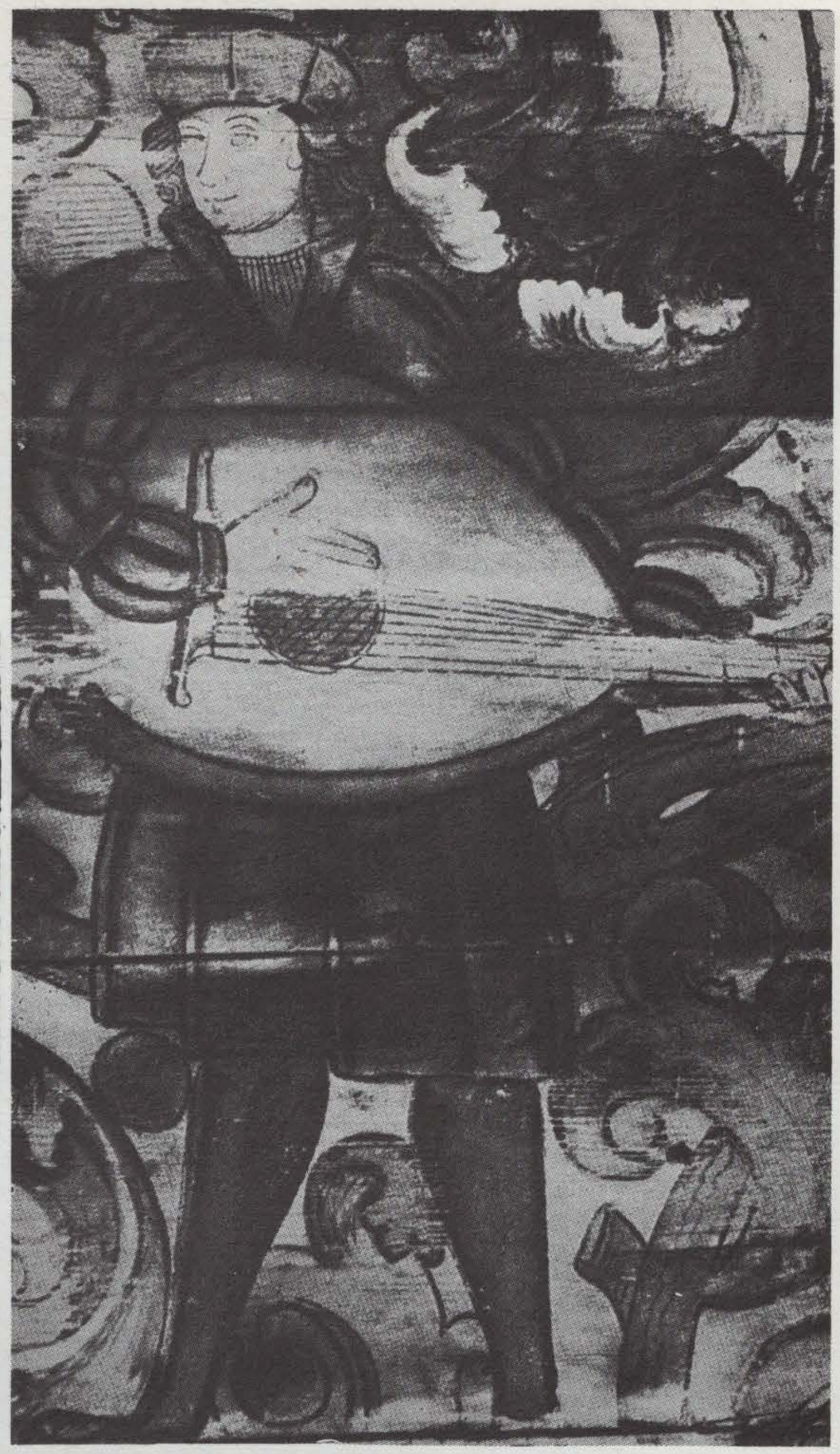


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1 Representation of the Princely Procession and Tournaments at the Marriage Festivities of Duke Friedrich of Würtemberg-Teck in 1609, by Balthasar Küchler (c.1570-?), 1611, Würtb. Landesbibliothek, Stuttgart.
2 Madonna and child enthroned with saints, *detail, by Marco Marziale, 1507, Oil on wood, National Gallery, London.*
3 Anonymous woodcut from Italian Madrigal Book, 1546.
4 Lutanist from anonymous 16th-century wall painting in a house at Beaconsfield, Bucks.
5 Anonymous woodcut from Hans Judenkunig's Ain schone . . . underweisung . . . auf der Lautten . . ., *1523, Osterr. Nationalbib., Vienna.*
6 Lutanist, detail from anonymous fresco, c.1520-30, Church of Grebién. Poland.
7 The lute player Giovanni Gabrieli *by Annibale Carracci (1560-1609), oil on canvas, 1593-4, Gemäldegalerie, Dresden.*



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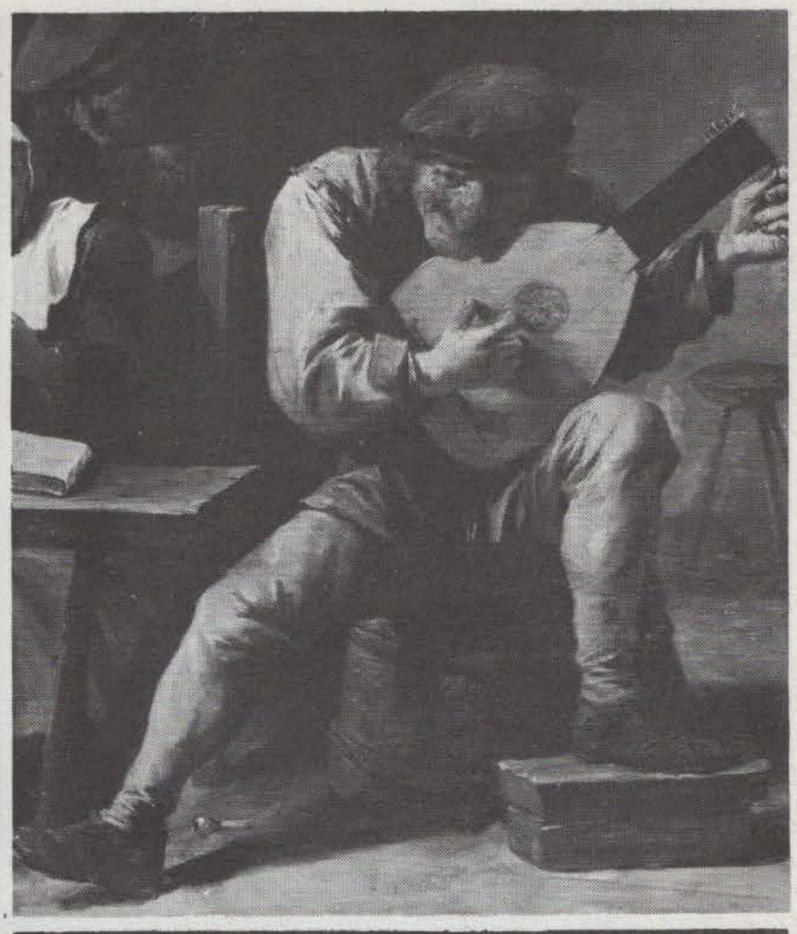
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1 A young man playing a double-headed lute and a young woman playing a cittern *by Jan Miense Molenaer (1609/10-68), oil on canvas, c.1635. National Gallery, London.*
2 A music party *by David Teniers the younger (1610-90), National Gallery, London.*
3 'Hearing' from The Five Senses *by Gonzales Coques (1618-. . .), oil on wood, c.1655-60, National Gallery, London.*
4 Charles Mouton, lutanist to Louis XIV, *by Gerhard Edelinck (1679-1728), after François de Troy (1679-1752), engraving.*
5 Lute player and singer *by Francesco Bartolozzi (1729-1815), after Guercino (1591-1666), etching.*
6 The lute player, *anonymous, mid-17th-century tile, Coll. Stedelijk Museum, Gouda.*

Grateful acknowledgement is made to The Lute Society picture collection.



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London salerooms

GRAHAM WELLS

As some people are said to watch motor racing with the secret hope of a crash, others attend auctions with no real intention of buying but only in the hope of sensing the excitement that accompanies those rare battles between determined bidders. Their patience would have been rewarded at Sotheby's November sale when, along with other late 17th century percussion instruments, a pair of kettle drums from that period were offered. The bidding started below £500 and rose in a silent saleroom to a final price of £3,900, to be followed by that sense of relieved agitation amongst the onlookers which could perhaps be compared with the interval between the movements of a great symphony. On reflection the price may not have been so staggering; after all, the opportunities to purchase such instruments are extremely rare. It was ironical to note that the contemporary drum sticks which formed the subsequent lot went to a different purchaser for £120. The three side drums from the same Collection as the kettle drums realized £400, £340 and £280. In the circumstances these seem quite reasonable prices.

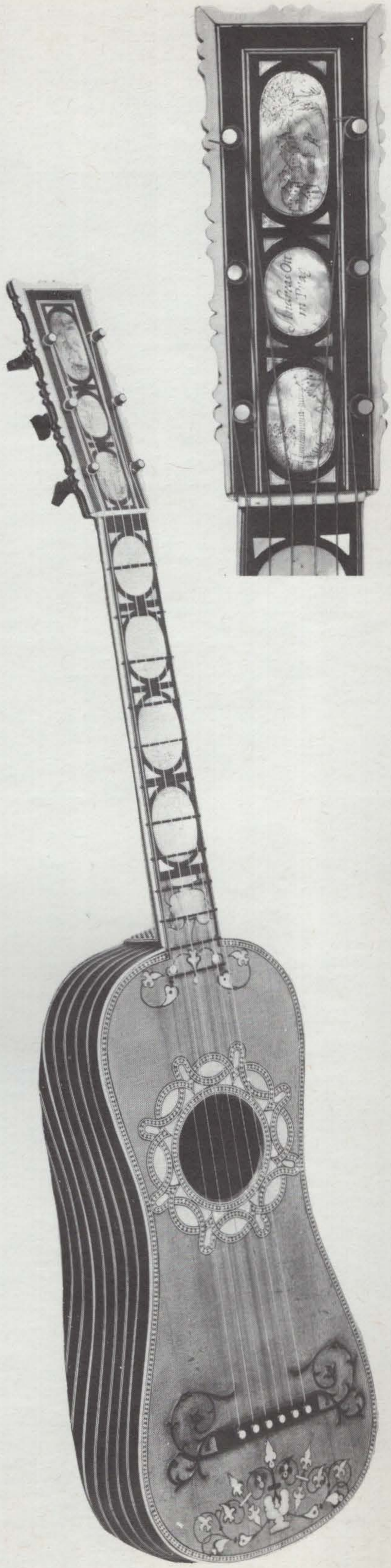
In the same sale it was, if anything, the keyboard instruments which most strongly refuted any suggestion that musical instrument prices might be levelling off. A single manual harpsichord by Jacob Kirckman dated 1749 (the second earliest instrument by this maker listed by Donald Boalch) realized £4,200. Two early square pianos by Zumpe and Buntehart (1777) and Joseph Kirckman (1792) realized £700 and £720 respectively. An extreme case of inflation was exhibited by a Viennese square piano by Johan Fritz, first purchased in a sale in April for £420, which was entered for this sale, just over six months later, to fetch an amazing £1,100.

Amongst bowed stringed instruments the major lot was a Stradivari violin of 1712 named the da Vinci. This unfortunately failed to reach its reserve and was withdrawn at £34,000. However, a violin by J. B. Guadagnini dated 1740 from the maker's Piacenza period realized a world auction record price for this maker of £16,500. Two other items of interest in the string section were a French pardessus de viole by Feyzeau of Bordeau dated 1753 and a Richard Meares bass viola da gamba dated 1677, these brought £1,150 and £2,900 respectively.

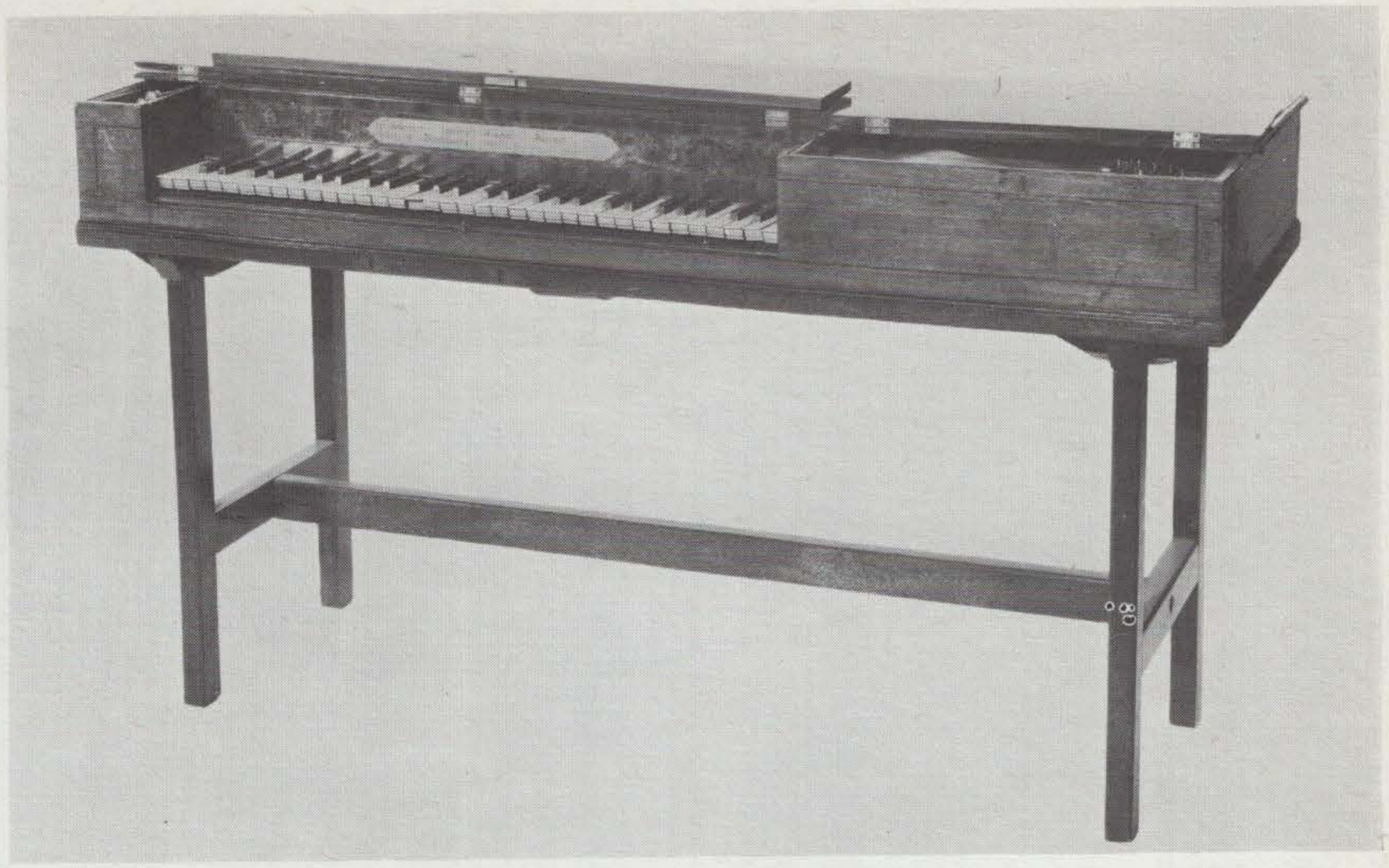
Another major sale took place in December at Christie's. In this case attention was drawn to four particularly fine early guitars. The most highly priced of these turned out to be the one by Andreas Ott of Prague which realized £3,500. It is tempting when considering this price to bring to mind the guitar by Jacob Stadler which was sold in May of last year for £10,000 (see *Early Music*, Vol. 2, no. 4), but perhaps it is more instructive to recall that the very same guitar by Ott appeared in the saleroom in June 1967 when the price attained was £650.

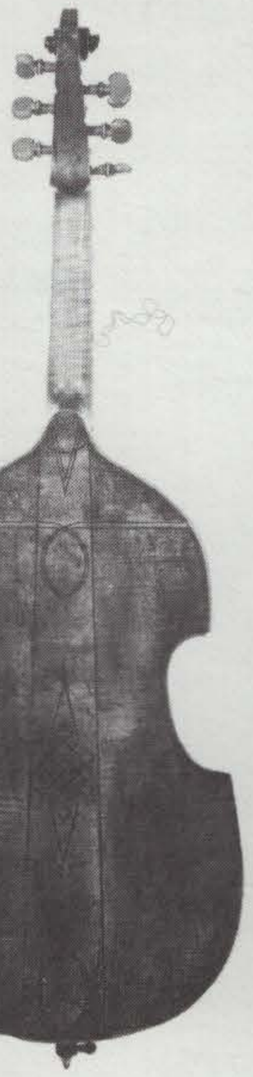
In the December sale there was a single manual harpsichord by Shudi & Broadwood dated 1775. This was the first instrument from the Shudi workshop that has appeared in the salerooms for a considerable time while there has been a steady trickle of instruments, both double and single manual, by the rival Kirckman Family. The price was £4,500.

So far no mention has been made concerning woodwind instruments in either of these two sales. This is largely because neither contained any instruments of outstanding quality although there was certainly no lack of quantity. As has been said before buyers are insisting on a much higher standard of condition than was true in the past and there are sadly few instruments that have survived the passage of time completely unscathed.



Left: A chitarra battente by Andreas Ott, Prague, 17th century and head and signature. Bottom right: a collection of German percussion instruments, principally late 17th century, from the Collection of the Counts von Giech. Top right: a square piano by Johannes Zumpe and Gabriel Buntehart, London, 1777. Below left: a French pardessus de viole by Feyzeau, Bordeaux, 1753. Below right: a bass viola da gamba by Richard Meares, London, 1677

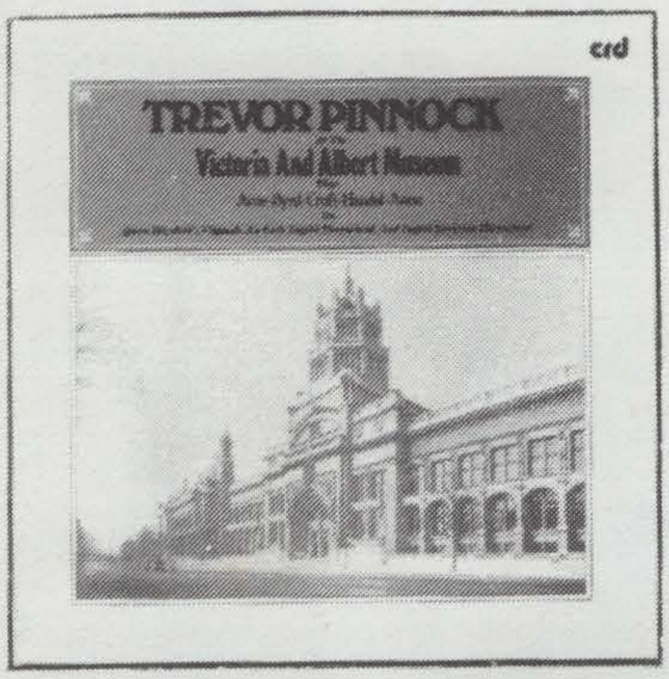








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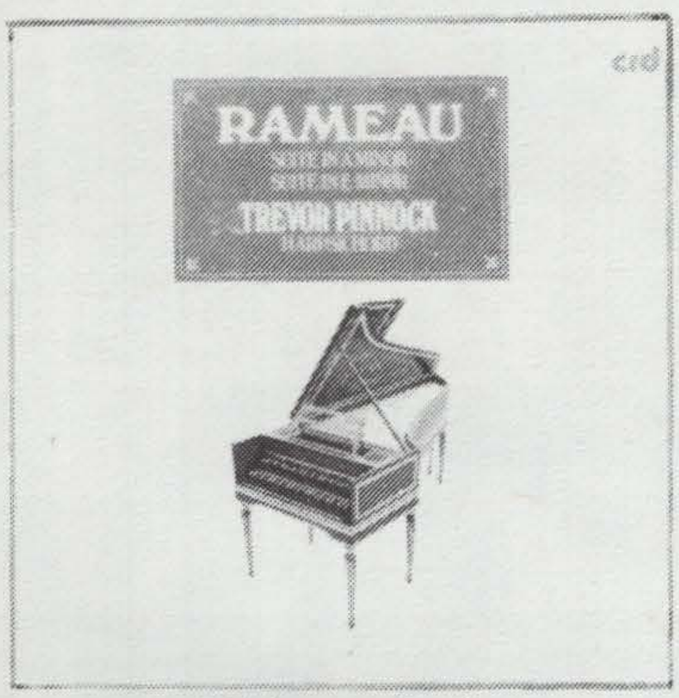


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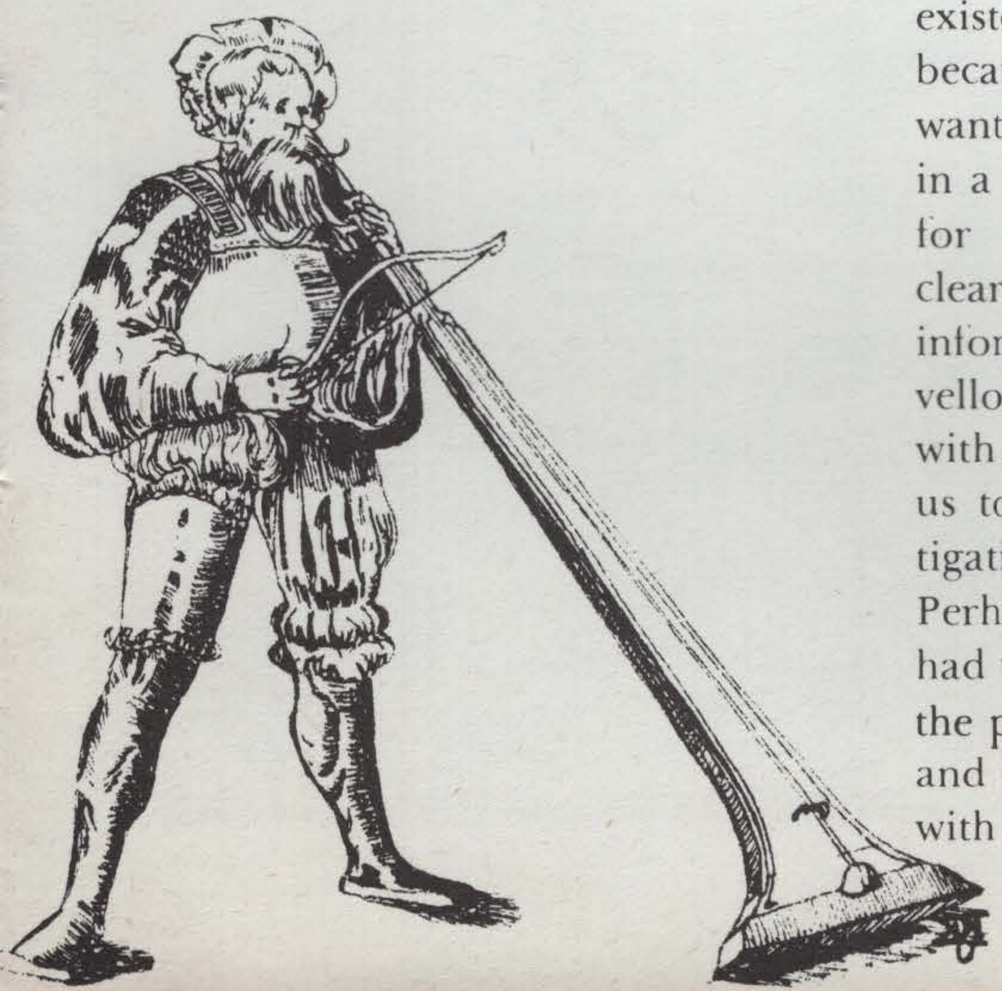
CHRISTOPHER MONK

It seems today, as one reads the papers and listens to the news, that complaining has become a popular profession. Once it was a privileged preserve for the people who needed an Italian phrase book to help them with grumbles like, 'This silver is dirty', or, 'My coachman has been struck by lightning'. It even came the other morning at breakfast to my youngest daughter complaining, 'Dad, there's a St Bernard in my shredded wheat'. Our beloved old dog, Bruno, died in good old age just before Christmas and after a short, desolate time we appointed a young cousin as successor. He had just discovered there is a top as well as an underneath to a table and was having his first and, I hope, last investigation of alternative menus.

I count myself fortunate that correspondence which has built up with many parts of the world during the last few years has proved so friendly, generously informative, and appreciative whenever any small help can be given. It may just be the nature of those who are drawn to early music, for one feels sure the prevailing climate of discontent in other wider fields is sponsored by the small bands of specialists in envy, hatred and malice we have all come to recognize. It is sad, however, when letters arrive wondering why so-and-so or such-and-such has been ignored. The answer every time is that it has not been ignored deliberately. Either something is planned but there isn't space for it as yet, or more likely we just didn't know. The Register of Early Music, for example, came into existence almost exactly four years ago because there were so many people wanting to find out what was going on in a pursuit that fascinated them, and for which there was no general clearing-house for the exchange of information. It would have been marvellous if a sponsor had dropped in with a few thousand pounds to enable us to conduct a world tour of investigation and information-collecting. Perhaps one will do it now. We simply had to start in a parochial way with all the personal contacts we could muster and wait to make touch through them with their friends, and friends of friends and so on. As a result we have come to find out a good deal more about who is doing what, not only in Britain and neighbouring Europe but in North America, Australia, Yugoslavia, Japan, in fact all over the world. We don't know the half of it, but what we do know we pass on in this column, in our 'Activities' section, in the lists of names and addresses and in the lists of instruments and makers.

It would be an impossible task to write to each individual even if it were possible somehow to locate them. We have to rely on people being interested enough to keep us informed and to inform their friends and acquaintances about what we are trying to do. The language problem is already being overcome by correspondents who generously find time to tell us what goes on in their non-English speaking countries, and in some cases pass on in their own language what we can tell them. The chances are that if someone has not yet come across us, we have not yet come across them. Anyone, therefore, who is engaged in early music and would like attention drawn to their existence or activities has only to write here and we shall be glad to do what we can; it will certainly be something. Some leading players and groups have well-established contacts with as many people and sources as they want already, and expressly don't wish to avail themselves of anything more. We have to assume that any others who don't send information about themselves feel the same, all the more so if they are well-known and well-established. We may have to plead guilty to ignorance, but certainly not to ignoring.

I am grateful to Dr Denis Barbosa for a long and interesting letter about Brazil, for example. He points out that in spite of weaker musical roots than some they can boast seven professional early music ensembles performing throughout the season in the best concert halls. Audiences are excellent, standards are good and improve all the time. Roberto de Regina directs the one that is best known. This is basically a choir with an ensemble of recorders, harpsichord, virginals and lute, performing music of the early renaissance





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to the late baroque. They have existed twenty years, have toured the USA twice and made some ten records. Roberto de Regina himself is the country's leading harpsichord player and maker. The Early Music Ensemble of the Ministry of Education Radio is seven years older still and also has records to its credit. They use recorders, viols, viola d'amore, harpsichord, voices and sometimes strings; but they no longer set the standards. Ars Barroca is headed by the harpsichord player Hector Alimonda. Their oboe, flute, bassoon and cello playing (it is not clear whether they use actual baroque instruments) as well as the harpsichord are superb, though their approach is described as rather conservative and not reflecting the most recent knowledge. Banda Antiqua is a small group making a name for itself, not only with sound talent but with sound managerial skill. They perform every Monday right through the season in 'a rather fancy theatre'. The Pro Arte Music Seminar of the University has a very active Early Music Department with three satellite ensembles. Pro Arte Antiqua is a large, versatile and successful group which makes tasteful use of recorders, crumhorns, shawms, dulzians, racketts, flutes, rauschpfeif, cittern, harpsichord, portative, viols, voices and percussion. Quadro Gervandes is new and promising, giving stylish and technically excellent performances of 17th- and 18th-century music. Kalenda Maya is a small group specializing in medieval and early renaissance music.

Outside Rio de Janeiro, S. Paulo has the group Paraphernalia which replaced the Musikantiga Ensemble disbanded when Ricardo Kanji went to the Hague in 1970. Campinas, S. Jose de Rio Preto, Piracicaba also have groups, some of them amateur, as do Curitiba, Blumenau, Porto Alegre and the universities of Bahia, Brasilia and Ceara. It is not uncommon apparently to hear Bach's concerto for four harpsichords in its original scoring.

The Pro Arte Seminar in Rio de Janeiro provides teaching with regular classes in baroque flute, recorder, viols and harpsichord. Renaissance dance, introduction to lute, a Collegium Musicum and an instrument building workshop are scheduled for next year. There is a faculty of seven and up to eighty students is normal, with summer and winter courses in early music attracting heavy enrolments. Instrument making is only in its infancy, apart from Roberto de Regina's highly regarded harpsichords and virginals, though Reinaldo Lima will soon be challenging him. The Pro Arte Workshop will be producing cornetts, renaissance flutes and perhaps crumhorns. Professor Barbosa concludes by saying that perhaps all this will surprise people only slightly less than hearing that Burgundian dances are being performed by Zulus. From a countryman of Ricardo Kanji this may be a mild exaggeration.

Queen's University, Belfast, staged, during their festival of November 1974, what is believed to be the first genuine concert of early instrumental music given in Ulster by Ulster residents. Its success has led to its repetition and invitations to arrange more elsewhere. The group, Musici Reginae, headed by David Crookes, is delighted to have achieved something worth reporting among the bombs and bullets. They have also made a promising start on making instruments. One of their recorder players is turning out his own, a craftsman in the Aeronautical Engineering Department has been persuaded to set his hand to crumhorns and racketts, and the leader is making gemshorns. They look forward to a day not too far distant when this will prove to have been the origin of a permanent professional group.

Another noteworthy group has just issued its first recording (BIS LP 3A, Narvavagen 29, S 114 60, Stockholm, Sweden). Joculatores Upsaliensis has been playing since 1965 and includes two museum directors, which must be the surest way of obtaining all the right data for instruments. They have 'a free-wheeling style' and a wide variety of wind as well as percussion and strings, including the hammer dulcimer which they use extensively and effectively.

Talk and symptoms of recession cause some worry to makers, but they don't seem to be sinking or complaining. At the end of March 1975 a month-long exhibition, 'Bay Area Makers of Early Musical Instruments', held in conjunction with two University Extension workshops on 'Care and Repair of Fretted Instruments' and 'Classical Guitar Construction', was planned at San Francisco Extension Center Art Gallery to present the work of twelve selected craftsmen. The planning is also in hand for the biennial Early Music Instrument Exhibition in London to take place at the Royal College of Music 11-13 September 1975. It is hoped that even more than the fifty or so makers of the 1973 exhibition will be represented, and overseas exhibitors will be welcome. Anyone interested should get in touch with Richard Wood, The Early Music Shop, 28 Sunbridge Road, Bradford 1, Yorkshire, England. It is good to learn that one of several timber banks which came under discussion at that 1973 exhibition feels it is nearing take-off. The Clerkenwell Green Association (27 Old Street, London EC1) held an inaugural meeting of its Timber Bank in October last and had its first consignment of lute/guitar soundboards, backs and sides to offer in November. Mature stocks take time to build up so there will be little available for at least twelve months. A few generous gifts of trees from gardens and estates have already been made, and land has been found for storing these and any more that may be offered. With the certainty of shortages lying ahead, one wishes the scheme every success.

Building a portative organ

I am anxious to try and build a portative organ and have been given a copy of Karl Bormann's *Heimorgelbau*, which I find impossible to follow. Can anyone put me on to a translation of this work, or possibly a set of plans which they have found satisfactory?

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Book reviews

The Instrument Catalogs of Leopoldo Franciolini

EDWIN M. RIPIN

Music Indexes and Bibliographies No. 9 (George R. Hill, Gen. Ed.)

Joseph Boonin, Inc., Hackensack, New Jersey (U.S.A.) $15

The gentle art of faking works of art and decorative objects has a long and dishonourable history stretching back at least to those unscrupulous Roman purveyors of imitation Hellenic sculpture to the newly rich. However, except for the trade in bowed string instruments, which seems to have been rife with hanky-panky of various sorts since even before the decline of the Cremonese masters, sharp dealers in other types of musical instruments have hardly found it worth their while until comparatively recent times to engage in serious deception. Until a few years ago, when auction prices of instruments at last took off in pursuit of those set by other sorts of precious things, it simply did not pay to go to the trouble of faking an Italian 17th-century harpsichord or a French 18th-century oboe. At worst a bit of decorative 'tarting up' might be indulged in, a fanciful attribution or an association with an historical personage might be attached to the instrument by a dealer. Certainly the *soi-disantes* harps of Marie Antoinette must be almost as numerous as the houses in which Elizabeth I or George Washington are reputed to have passed the night.



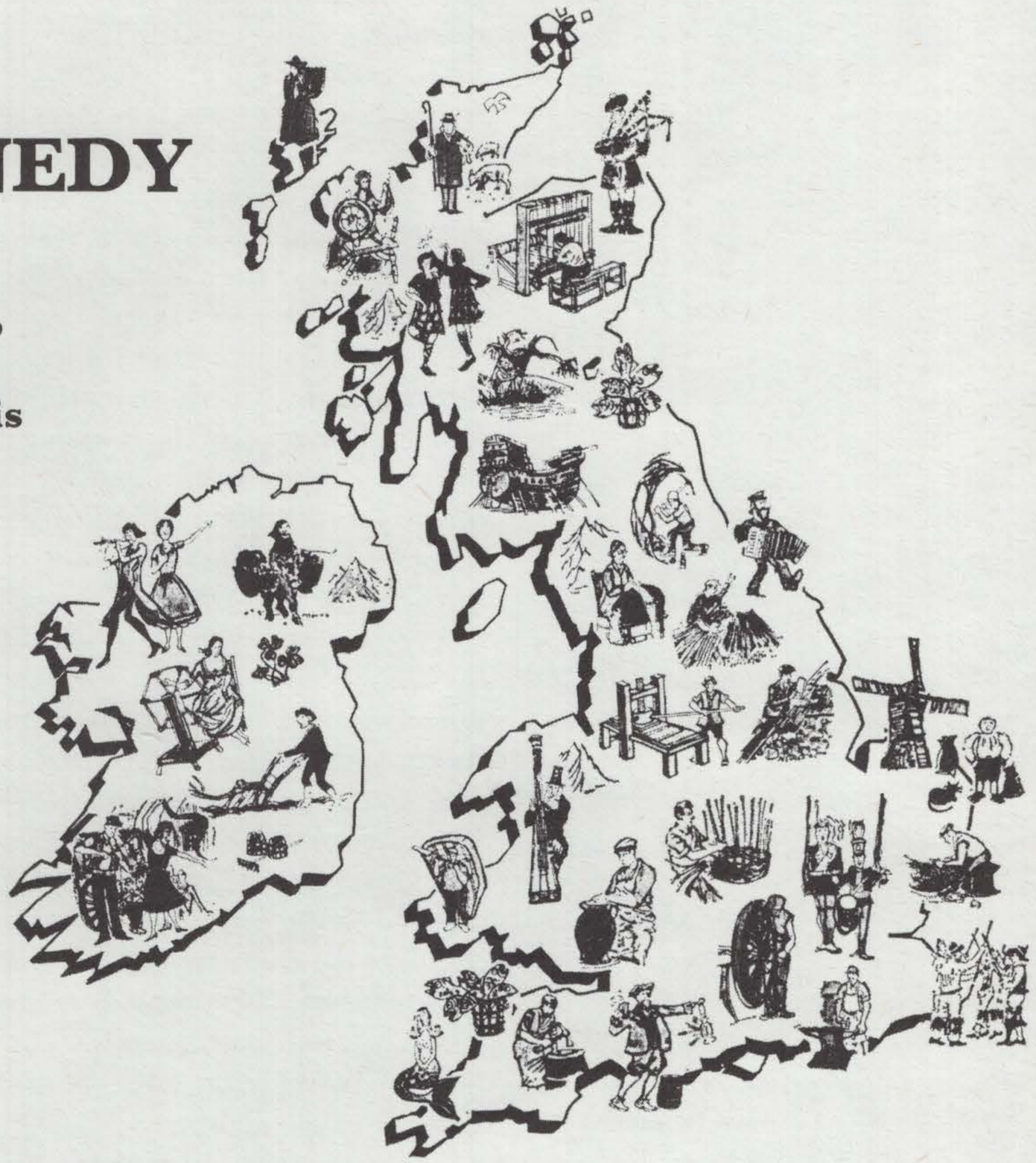
Leopoldo Franciolini was a Florentine dealer in musical instruments who dealt in genuine articles, quasi-forgeries and shameless fakes in the years just before and after the turn of the century. According to Edwin Ripin, he is 'the only really large-scale forger of all kinds of old instruments whose identity is presently (*sic*) known'. To be sure, Raymond Russell in his historical study of the harpsichord and clavichord necessarily referred to Franciolini and gave a partial list of keyboard instruments offered by him for sale in an appendix to that book. There may have been the odd reference to him here and there, but the Ripin monograph is the first documented study of Franciolini's wheelings and dealings. The author has assembled all the available evidence and, thanks to modern photolithography, offers it in facsimile. Indeed, there is really very little from Mr. Ripin's own expert hand in this volume, a scant dozen pages of introductory matter and notes. But he has organized the material very logically and provided the essential commentary with characteristic thoroughness and, perhaps, just a trace of pedantry.

The facts speak eloquently enough for themselves. Essentially they consist of seven surviving printed catalogues issued between 1890 and 1908, a pair of manuscript lists preserved in the archives of two museums, and reproductions of 49 photographs and five drawings of instruments plus a few facsimiles of labels. By way of appendix material we are presented with the official record (in Italian and English translation) of Franciolini's trial and conviction for criminal fraud in 1910, which effectively put an end to his business activities. Finally two items from the *Zeitschrift für Instrumentenbau* (a journal founded by Paul de Wit, himself a somewhat dubious collector and dealer in musical instruments) recount how the Heyer Collection in Cologne was almost hoodwinked by Franciolini, and how after the merchant of Florence had been ordered to pay full restitution and costs—the gaol sentence was suspended—his son and son-in-law tried to dispose of some remaining stock in London.

All this tale makes a good 'whodunit' but there is more to it than that. Much of the merchandise sold through Franciolini was unquestionably genuine. In the case of keyboard instruments, the category into which the most important ones fall, very often a plain old instrument was decked out in new and more colourful garb, provided with an elaborate outer case or lid painting, placed on a hideous elaborate stand and, worst of all, garnished with an inscription often incongruous, frequently risible, almost invariably garbled. Thus, for instance, a patently Italian harpsichord would be signed 'by' a Flemish maker. Whoever was in charge of the inscription department

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CASSELL

could hardly have passed his 'O level' Latin examination, and was compulsive about attaching particular years to the names of certain makers. A spurious signature by Alessandro Trasuntino would be dated 1537 and one of Giovanni Antonio Baffo 1581 with dogged uniformity. On occasion an entire instrument would be concocted out of bits of this and that. A small tabernacle, for instance, would have some unlikely strings and bits of keyboard added to it, and *ecco*, there was a clavicytherium: this acoustical monstrosity would then be adorned with the arms of an ancient royal, papal or noble personage supposed to have 'commissioned' the piece, and signed with a *nom de fantaisie* such as Petrus de Paulus. (This instrument is now in the cellars of a famous collection with which I am personally familiar.) The immediate harm was possibly trivial — Franciolini's prices were remarkably low — but the evil wrought to the scientific study of musical instruments was enormous and far-reaching.

It is gratifying to note that by no means every contemporary connoisseur and collector was taken in by the previous dealer. Mrs Crosby Brown, for example, the patroness who established the great instrument collection of the Metropolitan Museum of Art, caught on rather sooner than most. Herr Heyer and his curator, the great music historian Georg Kinsky, were not deceived for a moment by the load of spuriosities emanating from the Franciolini studio and peddled through a Florentine nobleman and bibliophile. They were especially shocked by the clumsiness of the forgeries and 'restorations': celluloid for ivory and tortoise-shell, pinchbeck for gold, a 'keyed and stringed' sewing box christened a 'virginal', to cite but a few examples. It was their complaint which led to the criminal proceedings which brought the wily Leopoldo to book.

It would be invidious to mention the specific Franciolini instruments now in major collections. The curious can work the names and locations out for themselves using the Ripin monograph, the standard *catalogue raisonné* of keyboard instruments by D. H. Boalch, and as many picture books and museum guides as can be assembled. By now practically all the preposterous ones are hidden from public gaze. For some specialists, Mr Ripin's little book will be indispensable as an aid to their sleuthings. For the general reader the price will be an obstacle. It may seem high for a quarto paperback composed on the typewriter and printed by offset with muddy illustrations. But one shudders to think of the cost if it had been published as an 'art book' for the coffee table market!

HOWARD SCHOTT

Francisco Correa de Arauxo
CHARLES JACOBS
The Hague: Martinus Nijhoff
37.50 guilders

Francisco Correa de Arauxo, a neglected early 17th-century Spanish composer, possibly of Portuguese origin, published only one volume of music, the *Libro de tientos y discursos de música práctica y theórica de órgano, intitulado Facultad orgánica* (in 1626 and not 1636 as Jacobs states on p. 4 of his monograph), a collection of keyboard pieces, principally tientos, that reveal a highly invididual and colourful musical personality. Although the *Facultad orgánica* is available in a modern edition made by M. Santiago Kastner as volumes 6 adn 12 of the series *Monumentos de la Música Española* (an edition that is not quite as incomprehensible as Jacobs would have us believe), Jacobs' brief monograph is the first to be devoted to the composer. It is rather a pity, therefore, that the author has restricted his remarks so exclusively to the admittedly valuable and interesting treatise on modes, dissonances and performing practice that serves as preface to the music itself. Perhaps Correa's music merits Jacobs' claim that it is 'equal in interest and beauty to that of such better-known composers of his time as Bull, Titelouze, Gibbons, Sweelinck, and Frescobaldi', but I wish that he had taken the pains to argue his case and to persuade us of the truth of that view, since he knows the music so much better than we do. The eight complete compositions by Correa included in the monograph certainly whet the appetite with their surprising harmonic eccentricities, their sometimes flamboyant figurations, and their formal discursiveness; and these hors d'oeuvres should encourage us to study and play the composer's complete works.

Jacobs is not only diffident about characterizing Correa's music in a way that makes it vivid to the reader and that makes the composer's historical position clear, he is also reticent in explaining precisely how Correa's preface differs from other similar treatises of the period, what it offers that is genuinely new, and how it expands our knowledge of the correct manner to perform—and indeed to think about—music from the late Renaissance and the early Baroque era. For the most part Jacobs is content merely to describe some of the things Correa wrote about tempo, proportions, modes, dissonance, ornamentation, fingering, registration, and the like, and so he misses his chance to make a strong case for the composer's importance and the value of his achievements, a case that I am sure could be made. Moreover Jacobs' prose sometimes leaves ambiguities in the reader's mind that could have been avoided by more merciless editing. To take one example, Jacobs seems to say, on p. 29, that Correa wrote three kinds of tientos: (1) those that begin with imitation and continue with free toccata-like music, (2) those in which imitation and toccata-like sections alternate, and (3) those that are wholly contrapuntal. And he seems to contrast Correa's tientos with those by Cabezón which are wholly contrapuntal. The reader is left wondering precisely how categories 1 and 2 differ, and whether Correa's entirely contrapuntal tientos are to be distinguished from Cabezón's in some important generic way.

My critical remarks, however, should not obscure the real value of the book. In concentrating on Correa's views about the classification of music, compositional technique, and performing practice, Jacobs helps the English-speaking reader gain access to a valuable store of information that every performer of baroque music as well as

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critics should know about. Jacobs does interpret Correa's remarks about the relationship between tempo and mensuration signs, and his conclusions are both provocative and enlightening. He includes facsimiles of the title page and of several pages of tablature from the *Facultad orgánica*. His choice of eight compositions by Correa shows musical insight. And the selection of these pieces—and in fact the very act of producing the monograph—furnishes an intriguing introduction to Correa and draws our attention to a composer who surely deserves a better hearing than he has had.

HOWARD MAYER BROWN

Giovanni Gabrieli
DENIS ARNOLD
Oxford University Press £1.80

From today's potted music histories and gramophone recordings Giovanni Gabrieli emerges as the author of the 'Sonata pian e forte', a handful of modest canzone and ricercari and a number of sumptuous polychoral motets, played and sung to advantage by ringing modern brass (indeed brass bands) and large choirs placed at opposite extremities of enormously resonant buildings. This distinctly limited view is clearly an injustice to a sophisticated and subtle composer. Carl von Winterfeld's classic monograph *Johannes Gabrieli und sein Zeitalter* appeared as long ago as 1834 and subsequent scholarship has naturally produced a considerable amount of background material against which Gabrieli's achievement can be reassessed. In recent years the American Institute of Musicology has not only issued a substantial biography (Egon Kenton's *Life and Works of Giovanni Gabrieli*, 1967) but has also embarked on a complete edition under Professor Arnold's supervision. For those without easy access to these scholarly volumes, this new short study provides an informed and rounded picture of the composer in a most approachable form.

The series *Oxford Studies of Composers*, to which this new volume belongs, imposes no rigid format on its contributors and demands only that the emphasis be 'on the music itself, biographical data being kept to a minimum'. Some have settled for a preliminary sketch of the composer's life, followed by a critical survey of the music, category by category—an approach which can make for a certain dryness. Denis Arnold modifies this scheme slightly, beginning with a section on 'The Early Years' and ending with 'The Verdict of Posterity', but by constant reference to Gabrieli's working environment manages to create the impression of a continuous biography. This broad approach, coupled with a fluent, almost conversational style of writing, makes this study one of the most readable of the series to date.

The outline of Giovanni Gabrieli's life is simple. Born into the stimulating musical climate of mid-16th-century Venice, he worked as a young man in Lasso's Munich. He is next heard of in 1584 when he succeeded Merulo as one of the two organists at St. Mark's, a post which he held until his death in 1612. The picture emerges of a highly professional composer, 'mingling old-fashioned virtues with a surprising knowledge of the latest fashions', and inspiring a succession of distinguished pupils, a learned writer of organ music, a somewhat reluctant madrigalist, a true original in the field of instrumental ensemble music, and a master of the ceremonial motet.

The book is printed and edited to OUP's usual high standard, is generous with musical examples and, like its companion volumes, dispenses with an index. My only serious regret is the decision not to include a list of the composer's works, or at least a table of publications and principal MS sources with summaries of their contents. It is consequently impossible for an inquisitive reader to establish, for instance, that the *Jubilate Deo* quoted on p. 44 is in fact a different work from the setting mentioned on p. 60. Footnotes are used sparingly and for this reason rather haphazardly. While the extract (p. 11) from Zacconi, for example, is given a source reference, that from Coryat (p. 41) is not; and the citation of an 18th-century source for the intriguing specification (p. 14) of the larger organ at St. Mark's requires explanation beyond the scope of a small book.

These are clearly minor matters, resulting simply from the need for compression. So it is good to learn from the preface that a larger study by the same author is in progress. I look forward particularly to the detailed analyses which Denis Arnold has deliberately avoided here and to full discussions of the many fascinating areas touched on. Meanwhile this new volume, although exactly twice the price of those which OUP published in 1971, will serve as an excellent appetizer.

ANDREW PARROTT

Ruckers Genootschap Antwerpen 1969-1974
The Brussels Museum of Musical Instruments Bulletin Vol. IV, 1974
Frits Knuf, Amsterdam, 30 florins

To begin with, to explain the puzzling heading, this volume is a report of the first five years of activity of the Ruckers Society of Antwerp, an organization centred round the instrument collection of the Vleeshuis Museum. Not unexpectedly, this includes a number of important examples of the great Antwerp harpsichord-making dynasty's work. But the report has been published as part of a series being issued by another Belgian institution, the famous *Musée Instrumental* in Brussels, which has arranged for distribution through a Dutch publishing house. Be that as it may, the book is handsomely printed on glossy art stock with superbly clear and detailed reproductions in colour and black-and-white. Unfortunately it has been given a 'perfect binding'—surely one of the great misnomers of all time—that is, glued together like a cheap paperback or the telephone directory, a notoriously fragile and almost irreparable casing.

The issuance of this report after five years of activity is especially welcome for it may well stimulate the formation of similar organizations at other major collections. The Friends of the Russell Collection in Edinburgh are

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of roughly equal age. The highly technical content of the volume takes it out of the 'picture book' class. Along with other major collections, the Vleeshuis is currently offering much more accurate and detailed information about the keyboard instruments in its collection than was formerly the case. As instruments are being restored, or at least studied in a scientific manner, detail drawings to scale are prepared and then made available for purchase at relatively modest cost. The core of the book, then, is really the restoration reports covering three Vleeshuis instruments restored with the help of the Ruckers Society: the Jean Couchet 1650 virginal, the Johannes Daniel Dulcken 1747 single harpsichord, and the Joannes Petrus Bull 1779 single harpsichord. These reports, very fully illustrated, are factual and straightforward accounts of what was found, what was done and, most important, what was *not* done in the course of the restorations, all carried out in the workshop of Hubert Bédard in Paris. The photographs of the interior of these instruments are in themselves of great documentary value, especially to the present-day harpsichord maker. For example, those curious to know what one of Dulcken's double bentsides really looks like can now see one. Whether they will wish to copy this feature, even in their 'Dulcken' models, is another matter. Mme Janine Lambrechts-Douillez, the tireless secretary of the society and ever-helpful associate curator of the Vleeshuis, has provided supplemental information about provenance and related instruments.

She has also printed here some additional archival material about the Ruckers family, a field in which she has been publishing over the years. Finally, Mme Lambrechts presents us with an excellent brief catalogue of instruments and documents exhibited at the Vleehuis during the summer of 1974. Dr Nicolas Méeus of the staff of the Brussels collection has contributed a valuable discussion of virginal making in 16th-century Antwerp. This well illustrated article is mainly concerned with the 1548 Joes Kareest polygonal virginal, a transitional instrument of fundamental historical importance in tracing the development during the 16th century of the Flemish school of harpsichord making. This grew out of the earlier Italian tradition via intermediate stages in Germany. Kareest was a native of Cologne who later settled in Flanders. The article continues and amplifies earlier research by Edwin M. Ripin.

The chairman's formal report is prefaced by two introductory statements by Gustav Leonhardt and Kenneth Gilbert on the significance to the performer and teacher of actually experiencing the touch and the sound of well-restored historical keyboards.

Brief English summaries of the principal items are given as an appendix but they are scant substitutes for the French and Dutch originals. Would it be too churlish to point out that all the English language material would have benefited from editing by a native speaker of the language?

HOWARD SCHOTT

Essay in an Instruction to the Heroic and Musical Art of the Trumpeter and Kettledrummer

JOHANN ERNST ALTENBURG

Translated by Edward H. Tarr

The Brass Press, $10.93

Since the revival of early music began, there are at least two specific and highly important sound sources which have not shared in it very effectively. The one has to do with singing and the required break-down of personal prejudices, out-moded 19th-century models and standards of vocal performance and the many anachronisms associated with the aesthetics of Grand Opera. The other is the not unrelated sound source of brass instruments with their vocal associations. Rather ironically it is the baroque or natural trumpet that has enjoyed the least success in the resuscitation of pre-romantic modes of musical expression. While some organizations, notably those in Europe, have been heavily involved in the process of reviving early instruments and classical methods of singing, the attention given to authentic performance of brass and percussion has been slight. It is ironic for the baroque trumpet not to have shared in this revival on account of its musical importance before the era of Beethoven and its status in the socio-musical life of Italian and German cities especially during Bach's lifetime. The trumpet's importance is not only shown by the kind of music that was written for it, but its uppermost place in 17th- and 18th-century scores indicates the kind of status enjoyed by instruments and players alike. The reasons for this are both practical and historical. The importance of trumpets and trumpeters is easily explained by such phenomena, however devastating, as the Thirty Years' War. The military associations of the trumpet and its essential use in the field gave it a prestige and importance unparalleled in the history of musical instruments. This, coupled with a covert technique and a long history of use in courts and churches going as far back as the time of Moses, meant that the trumpet and trumpet players were inextricably bound up with traditions and institutions unknown to other instruments and their practitioners.

Reviving a musical instrument is no easy task. It requires not only the close cooperation of makers and players, but the broad-based interest on the part of a musically-informed public. The revival must include the availability of musical sources and the dissemination of information useful to, if not necessary for, the acquisition of a correct performance technique. It is in this latter respect that the appearance of Johann Ernst Altenburg's *Essay* in a complete English translation is to be warmly welcomed. An English translation of all but one chapter of the more important second part of Altenburg's treatise did appear in the pages of the *Brass Quarterly* in 1958, and there are in fact a number of resemblances between the two translations. The 1958 version was the work of Mary Rasmussen, whose one-woman operation helped so much in the dissemination of articles and bibliographies germane to the study of early brass music and instruments.

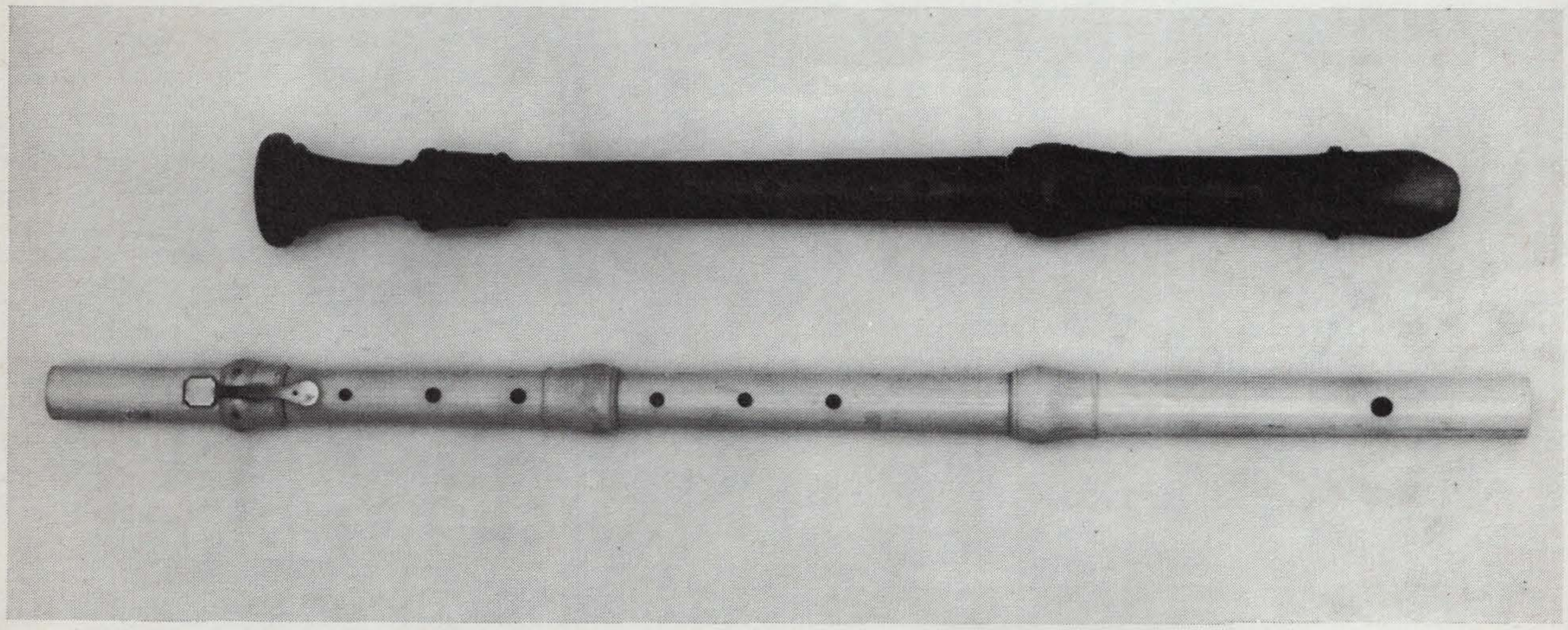
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have appeared since 1911, there should not be much difficulty for anyone wanting to see Altenburg's original text. The English edition *Versuch* of Altenburg from the Brass Press happily includes a number of 18th-century illustrations not found in the original, with some very useful photographs of two late 18th-century mouthpieces, including a rare, if not unique, double-rim mouthpiece of a sort described by Altenburg in Chapter 9. Tarr's translation includes the line drawing of Johann Caspar Altenburg's mouthpiece found in the original treatise, as well as all of the original musical examples. The latter include the *Concerto a VII Clarini con Tymp[ani]*. As the translator rightly notes, some doubt must be case on the authorship of these otherwise unattributed pieces, inasmuch as one, a duet for two clarino trumpets, is the work of Heinrich Ignatz Biber (from his 1676 collection of instrumental pieces). The editorial comments and explanatory notes are informative and add to the usefulness of this unique treatise. Although only mentioned in the 'Translator's Introduction', Mr Tarr does refer to the contributions of his wife (whose native language is German and who is credited with the translation of the whole of Part I) and his mother (who is a professional English teacher 'of the Old School' and who apparently redacted no small part of Mrs Edward Tarr's work into proper English). A note with the chapter on kettledrums mentions that Jeremy Montagu, a percussionist with Musica Reservata and an expert in his field, assisted with the translating of material from this section and made various observations dealing with performance practice. Such a joint effort for the whole translation is most laudable, more reasonable acknowledgements notwithstanding. Mr Edward H. Tarr, who, as the title page notes, is credited with the 'Complete English Translation', is himself a trumpeter, born '202 years to the day after Altenburg'. He recorded Altenburg's presumed *Concerto* for seven *clarini*, along with other internationally acclaimed trumpeters, including Manfred Krämer and Michael Steiner.

The usefulness of Altenburg's *Versuch* is obvious for anyone interested in learning the art of baroque trumpet playing. Its uniqueness in itself makes it an important source for 18th-century trumpet performance practice. But many of Altenburg's remarks about more general musical questions are not equal to those of his contemporaries. Such questions as phrasing, dynamics, articulation, etc., are treated more thoroughly and critically by Leopold Mozart and others. As a matter of fact, Altenburg's remarks in Chapter 13, 'On Trumpet Ornaments', are nearly a verbatim quotation from Leopold Mozart's treatise on violin playing published in 1756. But we should not be surprised to find Altenburg quoting from such sources as Mozart, Quantz and others, their earlier dates notwithstanding. Even in this respect it must be noted that Altenburg very likely had a significant part of his treatise finished long before the publication date of 1795. The present translated edition includes a notice from Hiller's *Nachtrichten* . . . of 1770 in which it is announced that Altenburg's manuscript had been seen and that the work was to be available on a subscription basis. What transpired between then and a quarter of a century later when it finally appeared in print can only be conjectured. The earlier proposed edition was to have had only thirteen chapters; it did not include the present fourteenth chapter ('On the Requirements and Duties of Teacher and Pupil') nor the two chapters (nos. 4, 5) on trumpeter privileges and the fellowship, or guild, of court trumpeters. The originally proposed dialogue between a master and a pupil might have been a fortuitous addition to the final publication. But what has come down to us is all there is; there were no other comparable works published on the subject before the 19th century, so we must be grateful for what we have.

DON SMITHERS

Copies of the 1973 photographic reprint of *Early Music* can still be obtained from the Journals Manager, Oxford University Press, Press Road, Neasden, London NW10 0DD, at £2.20 ($5.50) or equivalent.

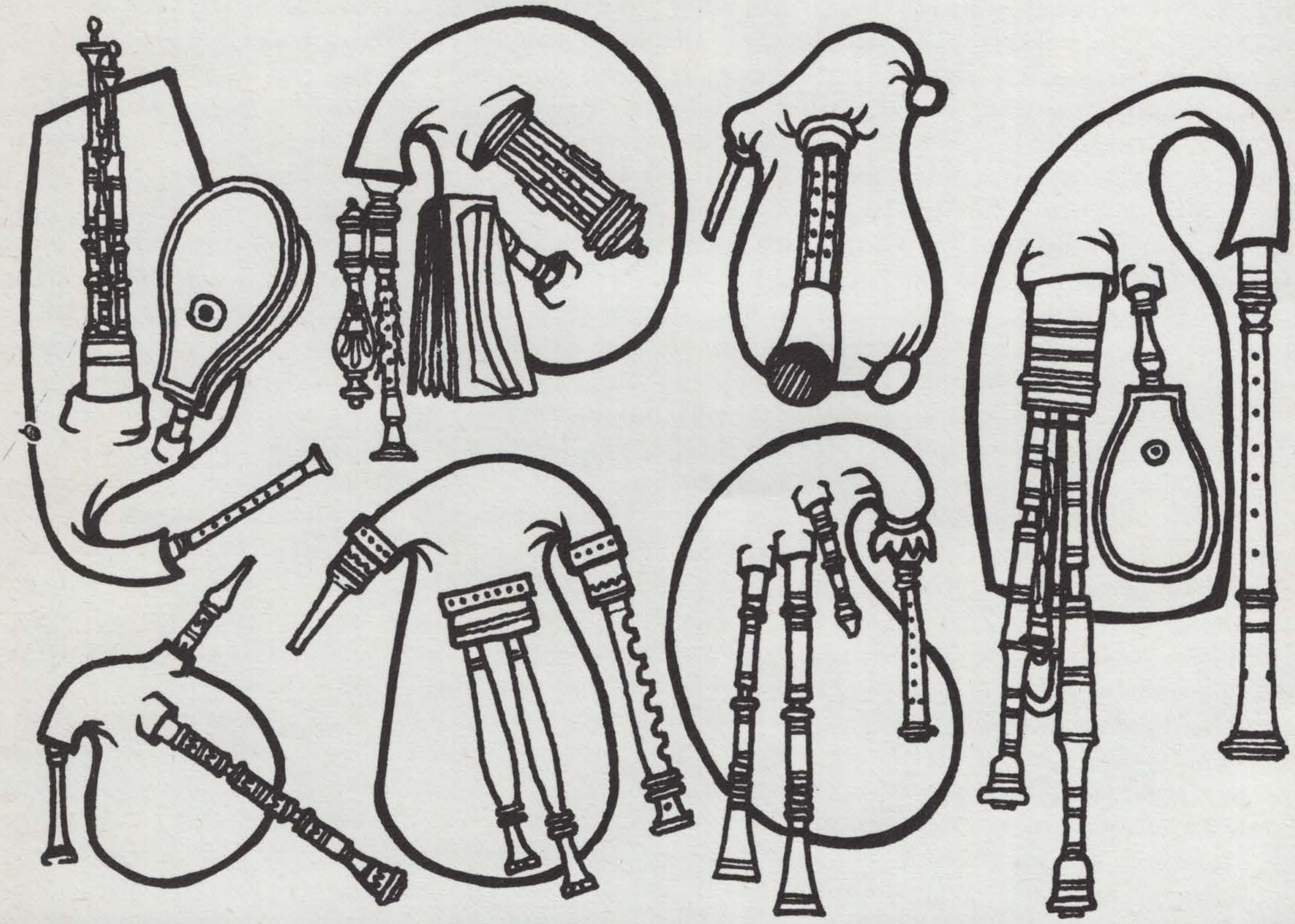
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Czakane, Englische und Wiener Flageolette
Studia Instrumentorum Musicae Popularis—3
HERMANN MOECK
Musikhistoriska Museet, Stockholm

The instrumental types discussed by Hermann Moeck in the first of his two short papers are only represented by ones and twos in most European and American collections, public or private, and it is perhaps because of this that a majority of scholars appear to have regarded them merely as the ephemera of Organology. It is only when descriptions and illustrations of examples from widely separated sources are presented together that we begin to recognize a need to think again and more clearly. Certainly the notion of a violin or a Waldhorn adapted for use as a walking stick seems somewhat fantastic, yet most of these instruments, trivial though they may appear at first sight, connect with phases in taste or fashion in personal music making—even the way of life of their users—thus they have social as well as musical interest. For example, readers of the *Dublin Courant* during January 1747 were informed that George Brown, musical instrument maker of that City 'makes excellent German Cane Flutes for the accommodation of those Gentlemen that would recreate themselves abroad . . .'; and we have only to recall Samuel Pepys nearly a century earlier whiling away the tedium of coach journeys on his Master's business with his beloved 'flageolette'.

The basically Hungarian (Bohemian?) Czakan, and flageolets 'English' and 'Viennese' are the subjects of the second and longer article. Here, after a general discussion of origins, Moeck presents a list of makers of these 19th-century 'toys' both in Europe and America, many of them well known in the more serious instrument trade. Illustrations from their catalogues (in one case as recent as 1934) and contemporary fingering charts are reproduced. He points out the differences between what we may call the 'type' English flageolet and a

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similar Vienna instrument and the original French (later 'Quadrille') flageolet with its four finger holes and two for the thumbs, and its now sometimes very advanced keywork. Modern Czakane—named both with and without the prefix *Wiener*—are illustrated, and these appear as short whistle-flutes with a recorder-like organization plus one to five keys, as distinct from the simple walking stick recorder which Moeck cites as the parent type. While acknowledging the national origin of the Czakan, Moeck attributes its development into a minor art instrument to Vienna makers *post* 1800. The surprisingly long list of makers concerned with the 'English' flageolet (single, double, and triple), their patents, and their musico-commercial claims, reflect its popularity during the first half of the 19th century and hint at some of the bitter rivalries that agitated the musical instrument trade at that period. One is tempted to wonder what sort of flageolet Du Maurier imagined in the hands of the sinister Svengali!

As its title suggests, this second article, though full of information, is specialized and—quite properly—is limited in coverage. There is little in it to remind the casual reader that he is dealing with but one small branch of the huge family of fipple-flutes which is found throughout western folk and art music as well as in primitive cultures which are principally the interest of the ethnomusicologist. Though he does not pretend to offer us anything startlingly new Dr Moeck is to be congratulated on the fullness of his compilation, his footnotes, and especially on his long and valuable Bibliography.

PHILIP BATE

Laute, Theorbe, Chitarrone
ERNST POHLMANN
2nd edition, Edition Eres, Bremen DM48

Where books on the lute are concerned, James Tyler is usually the first to hear about them and pick up a copy. Whilst on a trip to the continent, he found this second edition of Pohlmann's checklist of musical sources (manuscripts and printed) for lute and kindred instruments—long before it was available in England. With the trained eye of the true bibliophile, he noticed a number of corrections to the many errata of the first editions, a fair sprinkling of new errata not present before and a few new items, listed for the first time.

We bore in mind the fact that Pohlmann was the first bibliographer to list the whereabouts of the Giovanni Pacoloni edition (1564) of music for three lutes (in Pohlmann's first edition). This rare piece of news was even missed by no less an authority than Howard Mayer Brown in his *Instrumental Music printed before 1600*, who listed this work as lost, so it was with considerable eagerness that we discussed the items on pages 150 and 151 of the new edition—'OXFORD CC (MSS. 531/532)—Franz. Tabl. mit der 1/2 Stimmen von 31 Duos ungenamuter Autoren'. To a pair of lutenists specializing in the lute duet repertoire, the announcement of 31 hitherto unknown lute duets was almost more than we could take. I literally caught the next train to Oxford and was at Christ Church Library within a couple of hours.

Two leather-bound part books arrived promptly at my desk and I opened them with great eagerness. It was immediately apparent that they were for two lyra viols and had nothing to do with the lute! One can understand the British Museum Catalogue, compiled in 1911, confusing lute and lyra viol tablatures when no-one played either but this should not happen now.

The approach which Pohlmann takes in bibliography suffers from being in an inbetween state—the collected personal jottings and notes of a keen amateur on the one hand and the thoroughly exhaustive completeness of the professional bibliographer on the other. His book is to be recommended, for there is no other, but one must exercise great caution constantly and always check if there are other methods of reference.

Pohlmann's approach is a noteworthy individual's attempt at a very broad and complex subject but it is insufficient for it to be reliable. It is not until somebody 'does a Brown' on the subject (full inventory of sources, contents, related bibliography, modern editions—and all verifiable) that we will have a reliable and accurate guide around the maze of tablature sources. Perhaps the new RISM volumes will fulfil this expectation.

ANTHONY ROOLEY

The Providence of Wit
Aspects of form in Augustan literature and the arts
MARTIN C. BATTESTIN
Clarendon Press: Oxford University Press
£10.75

Musical forms are constantly evolving. Techniques which are at the fingertips of one generation can become cerebral exercises by the next. The symphony, and its associations with sonata form has become an impossible vessel for most contemporary composers; however much a form capable of similar musical resolution may be desired and willed, it takes its own time in revealing itself. In this study, Professor Battestin explores the nature and underlying moral and philosophical beliefs of Augustan arts between 1660-1760 which expressed faith in an artistic order parallelling that believed inherent in the universe. He touches on the forces which were eventually to disrupt this stable state of affairs and discusses the harbingers of new sensibilities, Swift and Sterne. Although most of the argument is concerned with literary questions and there is a detailed examination of Pope, Gay, Fielding and Goldsmith, the opening chapter gives a wide conspectus of attitudes towards music in the period, with quotations from Jeremy Collier, Arthur Bedford and similar relatively unfamiliar sources.

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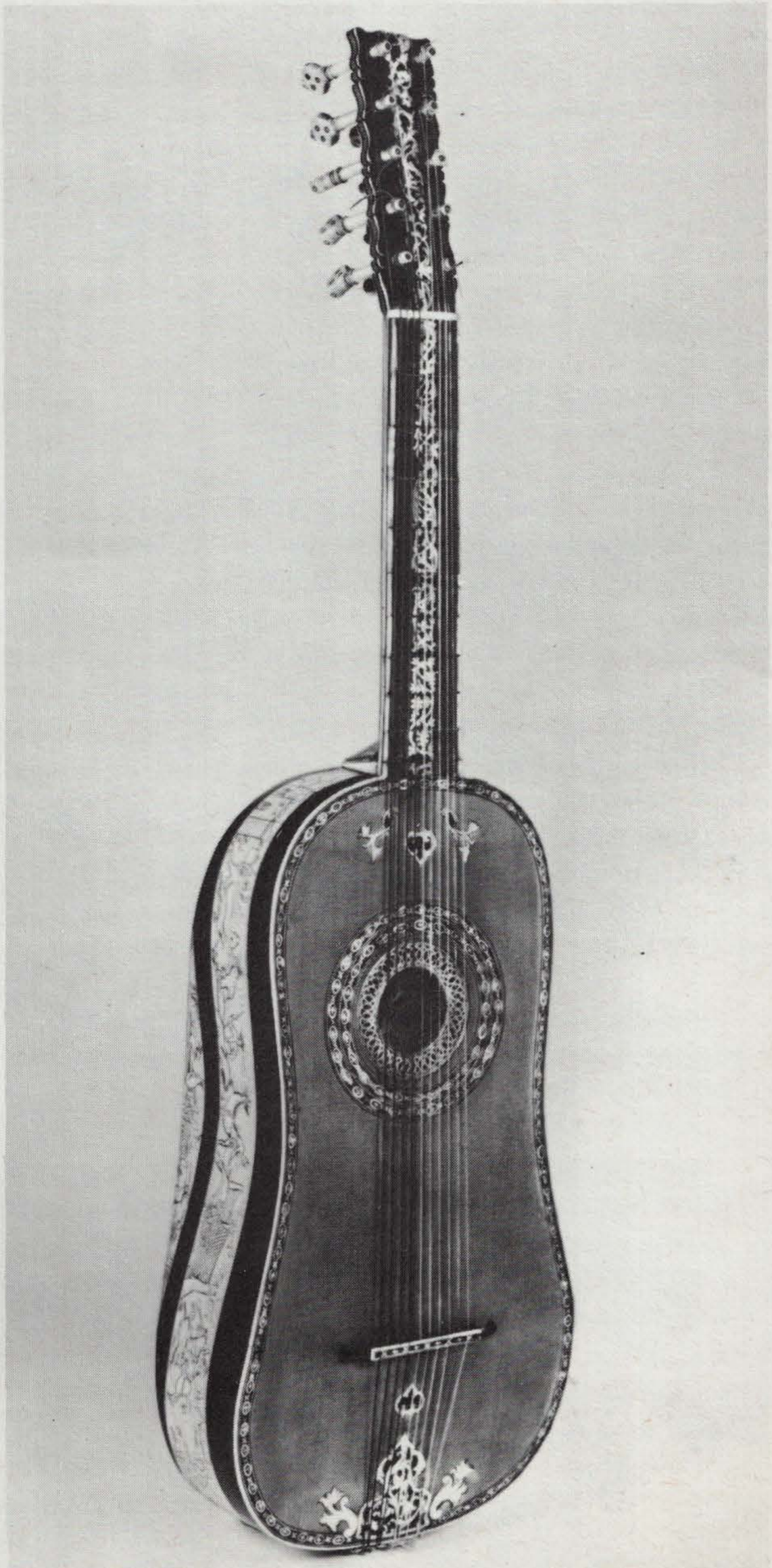
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Music reviews

The Boethius Press

This new venture is the result of an inspired collaboration between Dr Richard Rastall, a lecturer in music at Leeds University, and Leslie Hewitt, the University Photographer.

As a trained musicologist, teaching students undertaking a two-year undergraduate course in musicology as well as postgraduate research students, Dr Rastall had long been dissatisfied by the need to work from xeroxes and black-and-white prints. Such prints could not give students any feeling for the original documents and, where medieval sources were concerned—sources where colour was notationally important—they could be positively misleading. Commercial 'facsimiles' were often no better in terms of cost and fidelity to the original. In 1973 he approached Leslie Hewitt to discover whether he would be able to print a paper in colour for a musical paleography examination. He discovered that not only could an accurate print at a reasonable cost be produced, but that Mr Hewitt, an ardent bibliophile, was extremely interested in the application of really fine photography to the lithographic printing process, and that he had a suitable printing press at his disposal. They immediately began to talk about setting up a Press to realize their ideas, and in mid-1973 began this bold venture in music publication.

They chose two manuscripts which they felt would respond well to a three-colour treatment and published these as volumes I and II of their *Facsimile* series in late 1973. The hope was, and is, that future facsimiles will include important manuscripts requiring more colours. (They are currently working on a seven-colour print.) At about the same time as they began this series their attention was directed, by Robert Spencer, to four lute books, three of which were in his own possession, which badly needed to be made available to a wider public. For these a one-colour print, as near facsimile as possible but without pretensions to be 'almost indistinguishable from the real thing', was considered sufficient. In this way the *Reproduction* series came into being. The fact that many other publishers are content to call such one-colour prints 'facsimiles' is a measure of the technical standards being set. The third series the Boethius Press have undertaken is the *Reprint* series. This will consist of reprints of early printed sources which need to be made available but which have not so far been forthcoming from other publishers.

The reprints and reproductions are inevitably cheaper than the facsimiles (which are very expensive to produce) and are intended to help finance them as well as filling a genuine need in themselves. In all three series the prices are being kept as low as practicable to encourage scholars, students and players to possess them. The selection of works to be printed is Dr Rastall's and he is also General Editor with responsibility for the material contained in the introductions. Mr Hewitt is Technical Director, responsible for costing, photography and printing. Layout, binding and the decision as to whether facsimile or reproduction treatment is the more appropriate, are matters for joint consultation.

Publications of the Boethius Press to date are:

Early Music in Facsimile

I *A Fifteenth-Century Song Book* (Cambridge University Library, Add. MS 5943, ff. 161r-173v). Introduction by Richard Rastall. 1973

II *The Turpyn Book of Lute Songs* (Cambridge, King's College, Rowe MS 2). Introduction by Richard Rastall. 1973

Reproductions of Early Music

I *The Burwell Lute Tutor*. Introduction by Robert Spencer. 1974

II *The Sampson (formerly Tollemache) Lute Book*. Introduction by Robert Spencer. 1974

III *The Mynshall Lute Book*. Introduction by Robert Spencer. 1975

IV *The Board Lute Book*. Introduction by Robert Spencer. 1975

Early Music Reprinted

I John Dowland, *Lachrimae* [1604]. Commentary by Warwick Edwards. 1974

The address of the Boethius Press is: 5 Albert Grove, Leeds LS6 4DA, Yorks.

ADRIENNE SIMPSON

Lachrimae or Seaven Teares (1604?)

JOHN DOWLAND

Reprint edition

Boethius Press, Leeds, £5.50

Those who know nothing else about John Dowland can usually say that he wrote a sad piece of music called 'Lachrimae'; he himself fostered the association by signing himself 'Jo: Dolandi de Lachrimae his own hande'.[1] The tune, which began as a pavan for solo lute, was used by its composer for his song 'Flow my tears' in his *Second Book of Songs* (1600) and gave the name for his only published instrumental ensemble music, *Lachrimae or Seaven Teares*, printed probably in 1604.

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The collection, 'for the Lute, Viols, or Violons, in fiue parts', begins with a setting of the famous melody, here called 'Lachrimae Antiquae', followed by six other closely-related pavans, each characterized by a different Latin adjective. These make up the 'seven tears' of the title, and the remainder of the book comprises three other pavans, nine galliards and two almains. With the exception of 'Semper Dowland semper Dolens' these all have separate dedicatees, and the work as a whole is dedicated to James I's queen, Anne of Denmark, whose brother Christian IV was Dowland's employer at the time. The instrumental parts are printed around the open page, in the same manner as the voice parts in the lute-song volumes, which eliminates the need for separate part-books. Instead, the players sit round a table with the music opened flat in the centre. Such an arrangement is satisfactory only if the printing is really clear, for no performer will be in the best position for reading.

The Boethius Press have hitherto concentrated on unique manuscript sources, so the question of which particular copy of any book to use has not arisen. For *Lachrimae*, their first printed book, they have employed the copy in the Henry Watson Music Library in Manchester, perhaps for ease of access from Leeds. This is unfortunate in many ways, for this example is badly inked in places and is marred by a high degree of 'show-through' from the reverse side of the paper. This latter has been eliminated where possible in the reprint, as explained on a separate inserted sheet, but there are still some places within the printed staves where the eye is distracted. The insert gives the text of certain passages in the string parts where the original ink has faded, but in the review copy there are other places where the lute tablature also needs clarification. All of this makes the prospect of playing successfully from the facsimile while seated round a table somewhat dubious.

The musical quality of the collection is very high indeed; the 'seven passionate pavans' themselves being perhaps unrivalled in intensity of expression. Opinions differ as to whether they should be performed as an entity one after the other. There is no direct evidence either way, but it is certainly fascinating to listen to the developments and changes through which the music passes before emerging as 'Lachrimae Verae' at last. Could such a performance of 'these showers of Harmonie' have been in Dowland's mind when he wrote in the Dedication '. . . if you frowne on them, they be Metamorphosed into true tears'? Perhaps this is too fanciful, but the whole sequence is certainly a metamorphosis of the original 'Lachrimae' theme, and the seventh pavan is after all entitled 'True Tears'. The three other pavans are all dark and sombre in colour, only the last, 'M. John Langton's', being in a major key, but for the remaining pieces all traces of melancholy are shed, and the music at times becomes positively skittish.

Opinion is also divided about the need for the lute if all five string parts are present. On balance it seems that it should be included, despite a number of clashes. Some of these may well be deliberate; others are probably misprints, and a list would have been a great help to performers.

Dowland's part-writing is very unusual and personal to himself, with sudden unexpected leaps and inserted half-beat rests. Viol players have been known to complain about such angularity, but the result to the ear of the listener is immensely rich and satisfying.

A complete edition of *Lachrimae*, in score, was edited by Peter Warlock in 1927 (O.U.P.) and is still available, and in 1954 the prolific F. J. Giesbert edited the seven pavans only, in score with the lute part in tablature and transcription (Nagel Kassel). Neither of these nor the original are free from error, and the present facsimile has a very useful general Commentary with notes on each piece by Warwick Edwards. There is also a thorough analysis in Diana Poulton's book *John Dowland* (Faber, 1972).

IAN HARWOOD

[1] *See illustration on page 115.*

The Turpyn Book of Lute Songs (Cambridge, King's College, Rowe MS 2).
Introduction by Richard Rastall
Facsimile edition
Boethius Press, Leeds, £8.70

The Turpyn book is named after Francis Turpyn whose initials appear stamped in gold on the front and back covers and whose signature appears in the book. For lack of any earlier evidence one must presume him to have been the first owner of the book although signatures of other members of the Turpyn family also appear in the manuscript. The date of the book is *c.*1610-15. It was clearly unfinished to judge from the number of ready ruled pages left unused at the end. In its unfinished state it contains twelve songs, one of which is in two sections. The musical quality is particularly high.

The book was first described by Philippe Oboussier (*Music and Letters*, Vol. XXXIV, No. 2, April 1953, pp. 145-149), and he drew a number of interesting conclusions which have not all been followed up. Indeed some subsequent scholars have not noticed the concordances which the Turpyn book provides. The contents of the manuscript (which are, with the exception of No. 3, not ascribed) are as follows:

1 Can she excuse my wrong
[John Dowland, *First Book of Airs*, 1597]
2 Now, O now I needs must part
[John Dowland, *First Book of Airs*, 1597]
3 Rest awhile, you cruel cares
Mr John Dowlande [*First Book of Airs*, 1597]
4 O eyes, leave off your weeping
[Robert Hales, from Robert Dowland's *A Musical Banquet*, 1610]
5 Pandolpho—Parts 1 and 2
[Robert Parsons]
6 This merry pleasant spring
Anon
7 See, see, mine own sweet jewel
[Thomas Morley, *Canzonets to 3 Voices*, 1593]
8 Miserere my maker
Anon
9 Sweet youth, go bruise thy pillow
Anon

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10 Seest thou not man today
Anon
11 Most men do love the Spanish wine
Anon
12 Beauty sat bathing by a spring
[Robert Jones, *Third Book of Ayres*, 1608]

There are some especially interesting features of this book that make a facsimile edition particularly valuable as a tool for all those interested in English song. Firstly there are several unica: Part 2 of *Pandolpho* is not known elsewhere, nor are four of the anonymous songs, numbers 8, 9, 10 and 11. The setting of *Miserere my maker* in this manuscript is different from that in BM Add. 15117. The last of the anonymous songs, *Most men do love the Spanish wine*, is a song for bass voice which is most unusual in sources of the period. Both *Seest thou . . .* and *Pandolpho* have accompaniments for bass lute tuned D G c e a d', again an unusual feature. In addition *Pandolpho* contains a fair amount of ornamentation (which is not found in the other MSS copies of Part 1 of the song) and this is naturally interesting for the student seeking enlightenment on vocal performance practice of the time. Even some of the songs that come from well-known printed sources contain significant variations which are discussed both by Oboussier and by Richard Rastall in his introduction. Finally, Oboussier pointed out the connection many of the songs appear to have with the consort repertoire of the time. Both *Pandolpho* (Part 1) and *This merry pleasant spring* are better known as consort songs with viols but appear here with their accompaniments adapted to the lute. The consort connection would appear worth further investigation.

The value of a facsimile of the Turpyn book is undoubted and the quality with which the facsimile has been made is beyond criticism. This is a *true* facsimile. What has been called so by most other presses would rate as no more than 'reproduction' when judged by Boethius standards. In leafing through the pages it requires little imagination to convince oneself that one is handling the original—only the indefinable aura of the actual book is missing, for the smell and feel of its pages are still beyond modern techniques. A glance at the manuscript cover with its library stamp and pencilled library shelf-mark, shows immediately the extraordinary faithfulness of the printing and makes me, at least, marvel at the formidable technical problems that have been overcome.

There is an old joke about the facsimile that was so bad that the scholar could not decide whether he was looking at wormholes or notes, and his transcriptions were, in consequence, ruined. However hilarious this may seem to the non-specialist it does imply a very important truth. The real value of a facsimile is in its integrity when related to the original. This is certainly a facsimile of integrity, one on which a scholar can rely. More than that, it is a production from which student and early music enthusiast can derive a real appreciation of the original document. The excellence extends to the beautiful vellum-like binding with its gold lettering and the concise but useful introduction. I can only urge those interested to buy this book and so encourage the publishers to continue their first-rate work.

ADRIENNE SIMPSON

The Sampson Lute Book
Introduction by Robert Spencer
Reproduction edition
Boethius Press, Leeds, £4.50

The standards that Boethius Press set for themselves are so high that this fine photographic copy of *The Sampson Lute Book* is described as a 'reproduction' rather than a 'facsimile'. Any fancier form of production, for a simple single colour original such as this manuscript, would be a waste of effort. The result is superb clarity for legibility—either for playing from or for editorial work. The binding is so well made that the book opens flat on the music stand as well as the table. Indeed the whole production is beautifully conceived and practically executed—a delight to use.

The original manuscript is in the possession of Robert Spencer—who provides a very fitting home for what must now be the largest private collection of original manuscripts of English lute music. His decision to have his collection of lute manuscripts reproduced by Boethius Press cannot be too highly praised and shows great foresight, which will hopefully set a trend for other private owners and libraries. There is really no reason why the forty odd manuscripts containing the English lute repertoire should not be available in this form (providing lutenists buy them of course!). This obvious step will save the considerable wear and tear on the originals—some of which are rapidly deteriorating.

The introductory notes by Robert Spencer, a model of their kind, are precise and clear and present all the currently known information on the manuscript, the two scribes and the music. The bibliography is almost exhaustive. My only quibble is a small one: some of the most interesting pieces in the manuscript are the single parts to lute duets and though the second part of some are to be found in other sources, an editorial second part is necessary for others. It seems an inconsistency for Robert Spencer to have edited most of these duets for two guitars (published Stainer & Bell, 1973) and, despite this present reproduction, two lutenists will still be a-begging for working parts.

The bibliography omits to mention *The Schoole of Musicke* by Thomas Robinson, available in a CNRS modern edition which contains a concordance with the 'Bo Peep' duet. It also omits, understandably perhaps, the new edition of Dowland's works for lute (Faber Music) which has the duet version of 'Lord Willoughby's Welcome Home'.

For the player, the collection is immediately rewarding—several of the solos are in a very 'clean' form (e.g. 'Heaven and Earth', 'Lord Hayes Coranto', etc.) which are very attractive. The version of Dowland's 'Earl of Derbie's Galliard', though a simple text, is very liberally sprinkled with ornament signs. For those interested in working these things out, this piece provides a rewarding challenge in another step towards solving the

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ANTHONY ROOLEY

Several of the lute duets in alternative editions can be heard on 'My Lute Awake' with James Tyler and Anthony Rooley (L'Oiseau Lyre, Decca, SOL 336) and one on 'The Leaves be Greene' with the Consort of Musicke (L'Oiseau Lyre, SOL 328).

The Burwell Lute Tutor
Introduction by Robert Spencer
Reproduction edition
Boethius Press, Leeds, £9.50

Ever since Thurston Dart published a modernized version of a substantial part of this tutor (in *The Galpin Society Journal*, May 1958, pp. 3-62) one would have expected Mary Burwell to have provided as many quotable quotes as the redoubtable Thomas Mace. This has not happened but perhaps the present elegant reproduction will make it more widely known.

It is a book of extreme importance to our knowledge of the later history of English lute music, and dates from somewhere between 1660 and 1672, a period relatively lacking in lute sources. As a tutor for the French lute it was not written, like Mace's *Musick's Monument* of 1676, in a spirit of reaction against contemporary trends and of passionate advocacy of an instrument rapidly becoming obsolete, but to instruct a student in what was still a living tradition of performance. Mary Burwell almost certainly copied the instructions and information compiled by her lutemaster. No doubt he gave the same information to all his pupils for copying. Dart conjectured that this lutemaster was probably John Rogers, well known as a teacher and appointed a lutenist at the Court of Charles II on 16 June 1660 'in the place of Gaultier'. This was Jacques Gaultier, known as the 'English' Gaultier, who is several times mentioned in the tutor. Rogers, himself, was probably a pupil of the famous Ennemond Gaultier. Robert Spencer, in an illuminating introduction to this reproduction, produces considerable new evidence to support Dart's inspired guess. To know that the original tutor was almost certainly compiled by Rogers gives the Burwell book added value, in that it can be said to represent the technique and ideas of one of the most famous English lutenists of his day.

So much about this period of English lute music is still shadowy, so many of the composers seem to defy biographical detective work. Reading Burwell a few of these shadows fade away. On folio 5v one reads 'Mercure who hath lived a long time in England his hand was very good he composed lessons full of good Ayres but there was something unpolished in it' [*sic*]. Whatever element of professional jealousy one may suspect behind the comment, Mercure was a real person to the writer of the treatise and that makes him just that little less unreal to us.

The greater part of the tutor is given over to an exposition of the tuning and the technique of the French lute and the means of expression on it, with suitable pieces to illustrate various points and a wealth of technical exercises for the student. Composers represented include various members of the Gaultier family, Du But and Pinel. The prevalence of French taste is everywhere obvious. The instructions are exceptionally precise and thus provide a real insight into the extent of the change that had taken place in lute technique since the early years of the 17th century. In addition to the practical chapters there are chapters of much less factual value which are nonetheless of considerable interest in appreciating attitudes of the day. Chapter 13 'Of the vsefullnes of th Lute and his advantages' is particularly engaging, as the following passage (f. 43v) indicates:

'All the actions that one does in playing of the Lute are handsome, the posture is modest free and gallant and doe not hinder Society The shape of the Lute is not soe troublesome and whereas other Instruments constraine the body the Lute setts it in an advantagious posture When one playes of the Virginall he turnes his back to the Company The Violl intangleth one in spreading the Armes and openeth the Legges which doth not become man much less a woaman
The beauty of the Armes, of the hands and of the Necke are advantagiously displayed in playing of the Lute
The eyes are employed onely in looking upon the Company . . .

This is a reproduction of the original and so omits blank pages and the many medical remedies that are found, after the end of the tutor, in the manuscript. As a reproduction it is of the highest quality. For the first time the scholar, amateur or professional, can easily study the entire unmodernized text of this valuable document and can transcribe the music contained in it for himself. (Dart's transcriptions were a fifth higher than the original.) Considering the length of the book, its importance, and the new information embodied in Mr Spencer's introduction, the impeccable execution of the project and the undoubted limits of the prospective market, the price asked is decidedly modest. I can only recommend the volume.

ADRIENNE SIMPSON

The Complete Works of Anthony Holborne, Vol. II: Music For Cittern
Ed. Masakata Kanazawa
Harvard University Press, Cambridge £9.25

Now that the lute has firmly established its place in the performance of early music, interest is growing in the other plucked instruments of the period. The cittern is one of the most important of these, perhaps tying with the small guitar for second place in popularity. Articles have appeared in *Early Music* (I, 2, pp. 77-83; II, 1, pp. 25-9) and elsewhere, but until now there have been hardly any modern editions of its music. There are quite a number of citterns, mostly Italian, in various museums, but no examples of the four-course instrument of Elizabethan England. This may well have been considerably smaller than its continental counterpart, as will be seen, and its surviving repertory assumes a special importance in addition to its intrinsic musical value.

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Cittharn Schoole of 1597 and Thomas Robinson's *New Citharen Lessons* of 1609. These are each known by only two copies, so the Elizabethan cittern has all-but disappeared without trace. As the titles suggest, both books have a didactic purpose, though only Robinson's is properly speaking a tutor. Holborne sets out the pieces in order of increasing difficulty but gives no instructions for playing. Robinson, on the other hand, prints a set of rules and precepts in dialogue form, together with one piece entitled 'The first Lesson both for instruction, and also to play alone as a good proficient', marked with fingering for both hands.

Holborne contents himself with an address to the reader in which he describes his music, beginning with six *Praeludia*, 'things short and not hard', as he says. Then follow fairly straightforward versions of 'the most usuall and familiar grounds of these our times', namely the Passamezo Pavan and Galliard and the Quadro and La Vecchio Pavans. Next come 'such other light fansies of vulgar tunes for variety as I could best call to memory', which are settings of popular ballad tunes of the day. These in turn are followed by more elaborate treatments of the same grounds as before, 'in variable division: done after a more quicke and hard manner of plaie'. So end the pieces for cittern alone, but Holborne obviously considers the next section to be the meat of the collection: 'thinges grave and more judicious then the rest with their Bases in prickesong notes'. Many of these, Pavans, Galliards and Almains of Holborne's own composition, are also found in versions for lute, bandora or in his printed collection for five instruments of 1599. This section also includes two fantasias *Trium Vocum*, where the cittern part is an almost literal transcription of the three instrumental parts in staff notation. Finally, Holborne includes 'Sixe short Aers or Canzonets to three voices . . . doone by his brother William Holborne'. These are for performance 'without the instrument'.

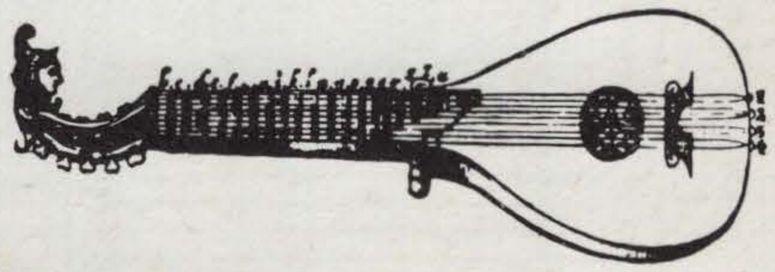
The first part of the book contains the common late-Elizabethan instrumental repertory, familiar from contemporary lute manuscripts. The four-course cittern's peculiar tuning produces many upside-down chords, but these popular tunes and grounds must have been so well-known that ears and minds would have supplied the missing bass. Holborne decks them with sets of divisions, well suited to the instrument, but demanding considerable agility from the player. When he comes to his own 'composed' pieces, however, he provides a separate bass part, and moreover writes no varied repeats. To quote his own words: 'These thinges being of another stampe, doe carry their naturall partes tyed together in a different nature, with some reasonable good cordes and bindings after a more heedfull manner of composition.' Many of them show Holborne's great melodic gift and liking for slightly unusual harmony. The music is always warm and good-humoured, even when the title suggests the contrary.

Kanazawa prints the entire contents of the *Cittharn Schoole*, including the dedication to Lord Burgh and the address 'To the proficient scholler or lover of the cittern', from which come the previous quotations. The music is given in tablature, with a transcription into staff-notation with halved note-values. There is also other cittern music by Holborne from manuscript sources, with variant versions in an appendix. The tablature, as in the previous volume in the series (Holborne's lute and bandora music), is printed in an ordinary italic typeface, necessitating a rather widely-spaced stave, which I personally find rather tiresome. Beaming together of tablature rhythm signs, though admittedly not in the printed original, would have helped legibility enormously, particularly in long passages of rapid divisions.

There is an acknowledgement to the University Library, Cambridge, 'for permission to publish music and other materials from the manuscript and print in its possession'. This note, and a plate of Holborne's title page with the Cambridge shelf-mark Rel.c.56.4², are the only clues to the copy used. Neither is there any mention of the only other exemplar, in the Royal College of Music, London (I.D.12) or that the Cambridge copy once belonged to John Bull. We are told that the present edition was prepared before the appearance in 1968 of Brian Jeffery's article on Holborne in *Musica Disciplina*, but as the final publication date was 1973, surely the editorial material could have been revised to include his findings.

The Introduction begins with a quotation from Thomas Whythorne (misprinted Whythrone), proceeding at once to the inevitable quotation about citterns and barbers' shops. The quality of Holborne's music should show that there was a lot more to the cittern than that, and a word or two about its use and position in Elizabethan society would have been helpful. Two earlier cittern books, listed in the Stationers' Company Register, no longer exist, as Dr. Kanazawa says, but this does not by any means imply that they were never printed. For example, the first English lute tutor of 1568 survives in only one copy and many other books are known to have been lost. Holborne's remark in the *Cittharn Schoole* about 'a wrong proffered from a meere stranger unto me, who (without my knowledge of either man or meane), hath delivered in common to the world's view certain corrupt copies of my Idles . . .' suggests very strongly that the unscrupulous William Barley did publish his *New Book of Citterne Lessons* in 1593 as listed, and that in it he pirated some of the composer's work. In 1596 he did the same with some of John Dowland's lute pieces, whose rebuff 'There have been divers Lute-lessons of mine lately printed without my knowledge, falce and unperfect' closely parallels Holborne's, and appeared the same year, 1597.

Nowhere in the Introduction is there a description of the English cittern for which the music is intended. Indeed, one remark, 'It has only four strings',



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is actually misleading. Although there are only four *courses*, one course at least probably comprised three strings and the rest were paired, amounting to at least nine. The editor is silent on the vexed question whether any of the cittern's courses should be doubled at the octave, or whether all should be unisons. The illustration of a cittern on the cover and the title page is not based, as stated, on Barley's *New Booke of Tablature*, which is for lute, orpharion and bandora, but on Robinson's *New Citharen Lessons*. There are certain puzzling features about Robinson's woodcut, but at least it was done by a contemporary artist familiar with the instrument, and it shows one triple course. So much artistic licence has been taken with the present sketch that it is obviously not intended as an accurate depiction.

The music in the collection has important implications for the size of the instrument, which are not touched upon. Holborne states that even in the most difficult-seeming pieces, 'I have prepared nothing which hath not beene, is not, and may [not] be commanded by the hand: for all are comprehended within the limits of hand-reach'. Many awkward stretches for the left hand are required even in the supposedly easier pieces, and they often occur in fast-moving passages where careful preparation is impossible and hesitation would be fatal. Trying the pieces through on my own cittern of 47cm string length convinces me that this is a good deal too long, and that somewhere about 42cm would be a more manageable size. Without going into the matter more deeply, it may be said that there is some other evidence to support this suggestion.

Another important point not covered by the editor is whether one should use a plectrum or the fingers. Neither Holborne nor Robinson mentions this, and Robinson's right hand fingerings refer only to striking upward or downward. This would apply equally to thumb-and-forefinger technique or to plectrum playing, which I incline to think is more likely. Certainly there is nothing in the present volume that could not be played with a plectrum, though one must admit that there is no convincing argument either way.

Research on the cittern and its music has gained enormous momentum in the last two or three years, and Holborne's compositions are perhaps more important even than Dr. Kanazawa could have realized in 1968. The slight drawbacks to his edition do not really detract from the value of the book. Any lutenists like myself who experience feelings of vertigo at frets higher than the seventh will soon be at home at the dizzy heights of the fifteenth, and the music will repay study and performance.

IAN HARWOOD

Stabat Mater for ten voices and continuo

DOMENICO SCARLATTI

ed. Jürgen Jürgens

Vocal score

Universal Edition £3, *instrumental parts* £3

This remarkable work is not entirely unknown, having received a number of performances recently, probably in the edition made by Bonaventura Somma for the Siena Festival of 1940 (Universal's claim that this is the 'Prima Edizione' is therefore not accurate). Stylistically it is a curiosity, being a huge piece of counterpoint in that modified 'old style' which was popular for church music in the early years of the 18th century. Which is to say that it is by no means dry, but full of expressive harmony, and some surprising turns of melody; and to those traits must be added a fine sense of choral sound which the large ensemble of ten voices (4 sopranos, 2 each of altos, tenors and basses) allows. The work is not, as is sometimes said, for double choir, so much as a kaleidoscope in which upper may be contrasted with lower voices, and themes may be given in imitation to all or some of the ensemble, or there may be doublings to strengthen the sound. This edition makes clear, as Somma does not, that solo voices were used in certain sections, thus widening the colour range still further. Not that these are written in an operatic idiom, as one might expect from a Neapolitan and son of Alessandro Scarlatti; but the roulades for tenor and soprano at the word 'inflammatus' demand some virtuosity, and the 'Amen' has a few solo passages to tax the unwary. Altogether it is a splendidly strong setting of a text which the 18th century more often treated as feminine and sweet.

Jürgens' edition is much to be preferred on several counts over that of Somma. The indications of solo and tutti are basically those of a manuscript source unknown to the Italian, and they help to bring variety to the work which otherwise can be an exhausting choral slog. The continuo is realized in a sensibly unstodgy manner, and the text of the voice parts seems more closely checked than in the Italian edition (as for example in bar 3 where a D flat in the alto to agree with the imitation throughout the other parts is surely correct, compared with Somma's reading of E flat). The Foreword in German and English gives most of the information necessary to the performer — though a couple of pages of critical commentary would not have come amiss to list variant readings. This, then, is a very useful edition, and if £3 may seem rather steep for a vocal score, it is worth noting that the work lasts about forty minutes, and is really half a normal concert programme.

DENIS ARNOLD

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CLAUDIO MONTEVERDI

ed. Jacques Grimbert

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The layout of this edition and many of the dynamic markings are practically the same as those of Malipiero's complete edition. The blotchily printed introduction (in French, English and German) gives no hint of editorial practice beyond a few remarks about added bowing slurs—most of which are identical with Malipiero's. We note that the publishers claim 'Tous droits de reproduction et d'execution réservés pour tous pays' and suppose that they must refer to the continuo realization, which is indeed original. It is handy to

have this splendid piece available separately, especially since the music is clearly enough printed and contains a useful running French prose translation (though no punctuation of the Italian text). Performers should be warned, however, that this is music for virtuosi, and six expert solo singers will be needed.

JOHN STEELE

Tre Missae (SATB chorus)
CLAUDIO MONTEVERDI
Prima Edizione a cura di Siro Cisilino
Universal Edition (A. A. Kalmus Ltd) £4.40

Three new *stile antico* masses by Monteverdi? New, certainly, but Monteverdi . . . ? Don Cisilino's case must rest not proven. The source is a set of four printed part books which contained originally four masses, *Sancta Maria, In illo tempore, Ave Domine Jesu Christe* and *Tu es Pastor ovium.* The first mass, *Sancta Maria*, and the title pages have disappeared, but the set comes from the collection of Santa Barbara in Mantua (where Monteverdi worked as part of his duties at the Ducal Palace) and Don Cisilino has identified the copies as coming from the press of Osanna of Mantua. They are now housed in the Library of the Milan Conservatorium. So there is no indication on the originals of date or composer, and the printer and place are known only by comparison with other music. If it were not for stylistic evidence, this would be slim grounds indeed for boldly publishing the masses under the name of Monteverdi in the same format and colour of cover as Malipiero's complete edition.

The trouble is that the stylistic evidence is not convincing either. Don Cisilino argues similarities in these masses with two isolated passages in Monteverdi's first book of madrigals (1587), then goes on to suggest that Monteverdi wrote them as a counter-blast to Artusi's attacks, deliberately committing grammatical solecisms in them to scarify his critic. I leave it to the reader to decide for himself the likelihood of this.

The masses are unexceptional music in a mid-16th-century style. The first, *In illo tempore*, has no connection with Monteverdi's Gombert parody of 1610, but is based on a 4-part motet by Morales, published in 1543. It is smoothly written and looks as though it would sing well. *Ave Domine* is slightly more archaic and contains some roughnesses in the counterpoint (not mitigated by the editor's failure to correct an obvious error in the Tenor at the end of the *Christe eleison*). Oddest of all is *Tu es Pastor ovium* which is not only a strict *canto fermo* tenor mass, but also contains substantial sections in the old *tempus perfectum* à la Josquin or La Rue, as well as some strict canons thrown in for good measure. None of the masses contains much trace of Monteverdi's characteristic handling of the *stile antico*, e.g. square-cut phrases, garrulous sequences, fidgety cross-rhythms and a general unease in modality which tends to create cliff-hanging false relations.

The three masses are well printed and on the whole sensibly edited. But librarians would be well advised to catalogue them under 'Ignoto' for the time being.

JOHN STEELE

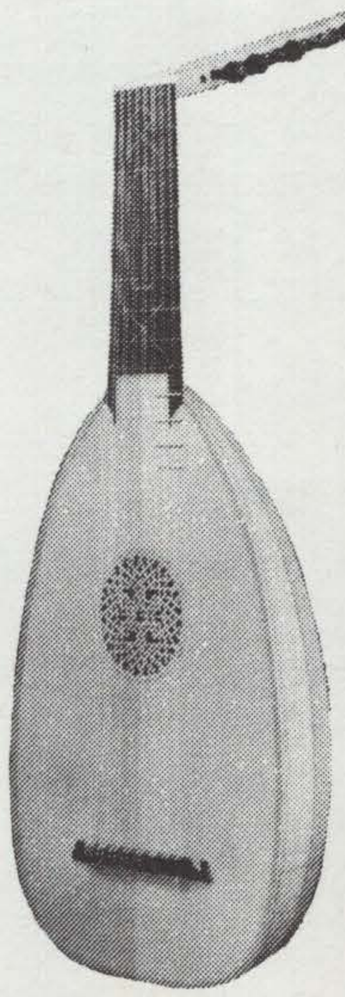
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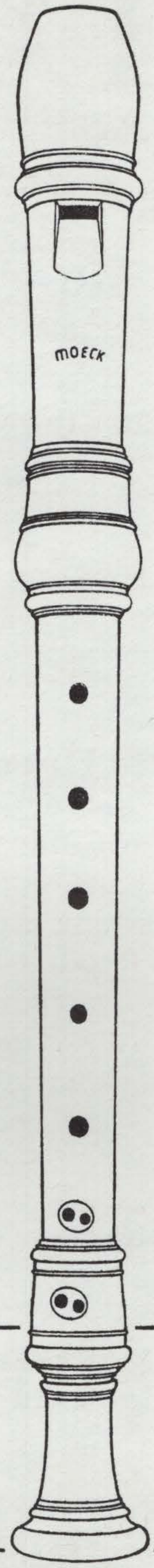


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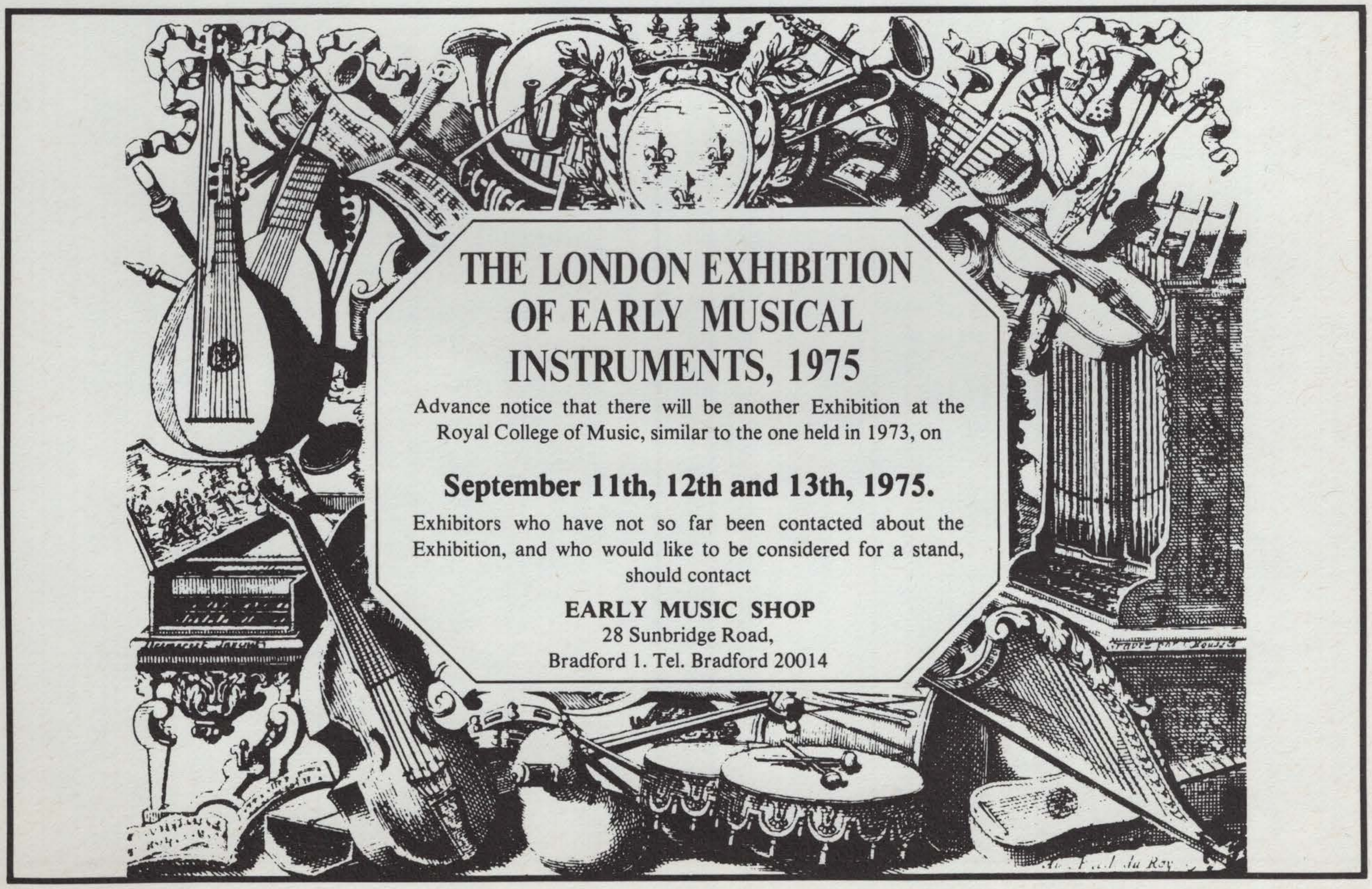
Collegium Musicum activities at the American Musicological Society's Annual Meeting, Washington, 31 October-3 November 1974

Press dates unfortunately prevented this article from appearing in our January issue. This is, therefore, a shortened version.

The keynote of this Convention was surely excess: over a thousand musicologists living beyond their means at the Mayflower Hotel, trying to choose each day between six simultaneous paper and study sessions, not to mention the Collegium Musicum activities. To cover these alone was a marathon task. They opened on Thursday with a concert of 15th-century music by the American Early Music Consort, directed by Gilbert Blount. This represented the typical American university 'Collegium Musicum' style: straightforward playing of innumerable short pieces, charmingly orchestrated with delicate bell-strokes at the cadences and an extravagant display of surely the largest gemshörner in captivity. Unfortunately, this concert was 'troped' with an interminable intermezzo by the University of Texas Haut Ensemble. In the evening Mary Anne Ballard directed the University of Pennsylvania Collegium Musicum in a concert of music from the British Museum MS Add. 29987 (estampies and trecento songs).

Friday's lectures began with Edmund Bowles talking about 17th- and 18th-century timpani. A lute session introduced by Tom Heck opened with a handout of the complete vihuela bibliography and a critical list of lute music published since 1960, both available from the Lute Society of America. In the afternoon the legendary countertenor Russell Oberlin gave a master class in English lute-song, offering little actual wisdom but giving a precious glimpse of his own voice, so tragically cut off in its prime, in a few softly sung phrases. George Houle talked about early oboe reeds, giving details of cane measurements, staple shapes, etc. Thomas Kelly and Alejandro Planchart's 'Laboratory on Performance Practice' concentrated mainly on illustrating, with the Capella Cordina, the effect of different mensural interpretations in pieces by Dufay. It became obvious in performance which relationship was intended between changing mensurations. Bernard Bailly de Sourcy, with Musica Mensurata, performed some pieces of Dufay from original notation and discussed problems of text underlay.

In the last event of the day the Archbishop of Washington celebrated 'Vespers for All Saints' in St Matthew's Cathedral, with plainsong psalms sung by the blue-cowled men of the Catholic University of America, and polyphony



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by Dufay performed by the University of Maryland Chamber Singers. It was a memorable occasion, as we commemorated with fitting ceremony one of the canonized immortals of music.

On Saturday Don Smithers gave a fascinating account of his latest discoveries *re* Bach's trumpets, mostly clearing up the *tromba di tirarsi* question. Bernard Krainis talked informally about recorder technique, strongly advocating the left thumbnail, right thumbrest, relaxed embouchure with 'uh' shape, 'wah' in-breathing and full lungs, and the Aulos plastic recorders for all who cannot afford the top models.

Gilbert Blount then rallied the troops with an incendiary speech on how badly early musicians are treated by the musical and academic worlds. In the USA, unfortunately, virtually all these activities are tied to institutions of higher education, but rather than demanding from them more money and attention, I for one would welcome a disestablishmentarian movement. A viol workshop with Judith Davidoff and the New York Consort of Viols began with some very beautiful playing, then tackled the question of whether one can, or should, mix viols with the violin family: a problem that has to be faced, at least temporarily, by many educators and amateur players. Certainly it was a great improvement when the cellist did without the end-pin and used a viol bow.

Saturday's noon-time concert, by the Brandeis University Early Music Ensemble under James Olesen and Ruth Rubinow, was once more of Dufay's music. It was good to hear again two of the same sacred pieces which had been done at Friday's 'Vespers', now less numinous but with a precision and clarity impossible with the cathedral's acoustics.

Sunday morning's flute session with Shelley Gruskin concentrated on the baroque flute, which he distinguished from the recorder as being essentially a subjective, rather than an objective instrument. James Weaver's talk on the harpsichord centred around French baroque music, his harpsichord being tuned to A′-415, with a transposing keyboard to bring it up to modern pitch without increasing the tension of the strings.

These study sessions, on the whole, were most useful to those whose specialities lay elsewhere: specialists in the particular areas were disappointed that some of these eminent people did not talk, as they could have done, on a higher level. Perhaps the place for such sessions is at regional meetings, whereas those at the national convention should aim, as do the papers and panels, at a discourse of experts. But it was a good meeting, in that people who live thousands of miles apart had the chance to talk, old friends could spend an evening together, and some kind of tangible unity among early music lovers was achieved. The fact that early music now has its foot so firmly in the door of the AMS promises a welcome fecundation of scholarship by performance. The growth of university degree programmes in early music, on the other hand, may begin to infiltrate the often mindless world of the conservatory with some respect for history and research.

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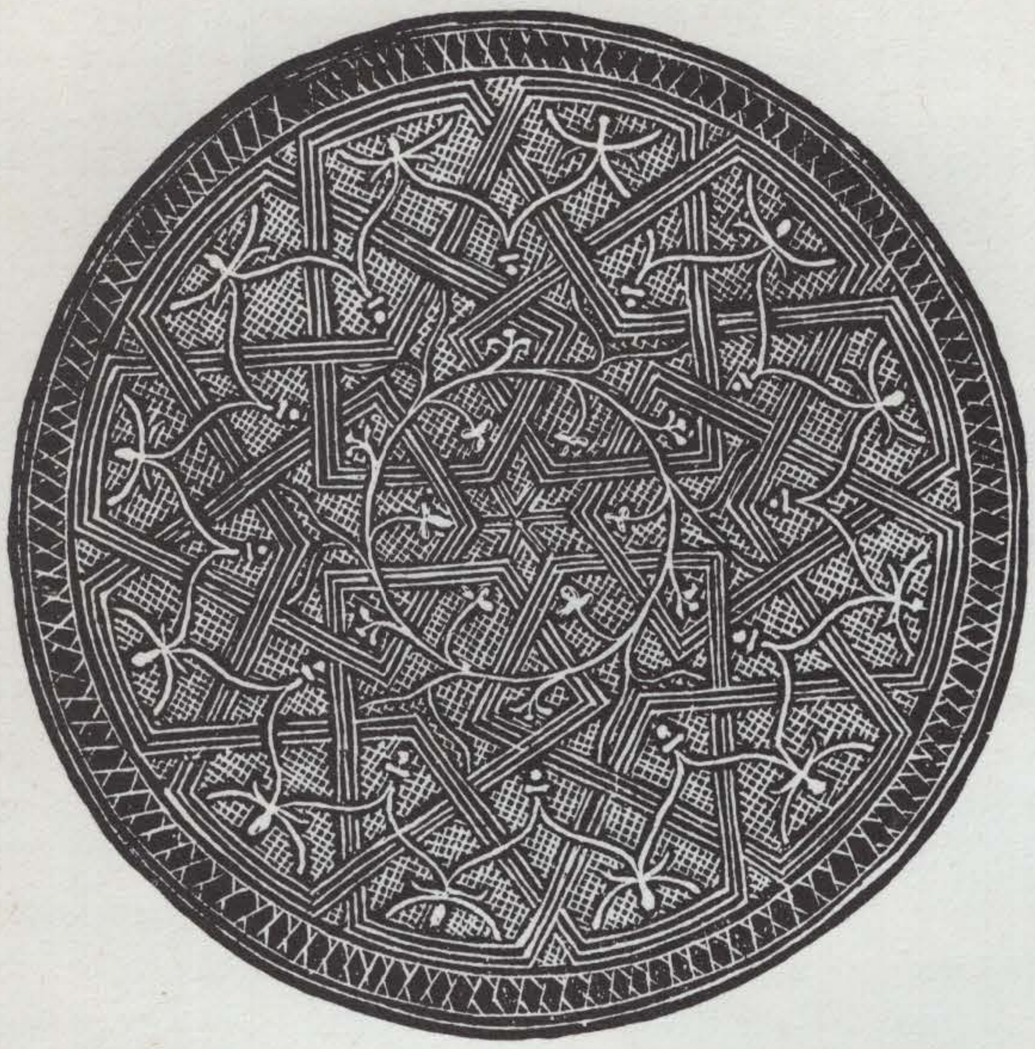
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The Society's ninth annual Summer School will be held this year at St. Paul's College, Cheltenham from August 9th-16th. Participants, at all levels, are offered tuition individually and in groups, and there are concerts, lectures, classes and other activities throughout the week.

Further details and application form from the Lute Society Administrator, Francesca McManus, 71 Priory Road, Kew Gardens, Richmond, Surrey TW9 3DH.

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Lute construction and playing

The recent upsurge of interest in early music is to be welcomed but the situation is revealing a number of unfortunate traits. These arise basically because a few people tend to dominate the activities and their views are regarded as fact rather than opinions. My main interests are lutes, citterns and associated instruments and it is with respect to this field that my comments are directed.

The first concerns the construction of lutes. It has been my observation that a number of people have decided on the exact construction of a lute. Any deviation from this precludes the instrument from their consideration. The question is, how did they arrive at this archetypal instrument? When one considers that the development took place over several hundred years it must have been difficult. Their source of information is more often than not Mace's book *Musick's Monument* (*c.*1676), which is not about lutes at all—being devoted entirely to archlutes and theorboes. Trichet (*c.*1640), describes them as new instruments rather than developments of the lute. The true lute reached its ultimate form in about 1500 and instruments by the great makers, for example Laux Maler, Max Unverdorben, were made in the 16th century. A study of contemporary paintings soon reveals the differences in external construction between lutes and archlutes, particularly the role of the lace. Mace gives a detailed description of how to remove and replace a soundboard, during which the replacement of a parchment or silver lace is dealt with thoroughly. Hence we now have demands from some quarters that all lutes must have such a lace. However, an examination of existing instruments in museums reveals no such lacings on lutes. The development may be seen clearly from paintings. For example Lorenze Coste's *The Consort* (early 15th century), shows a very plain five-course lute with no lacing at all discernible. Del Cossa's *Triumph of Venus* (*c.*1470) shows a side view of a five(?)-course lute, clearly showing the clasp and the wooden binding around the edge. In Holbeins' *The Ambassadors* (1553), a six-course lute is shown, again with no parchment lace. Von Honthorst's *Concerto* (1624), on the other hand, shows a chitarrone with black edging overlapping both table and back, whilst La Hyre's *Music* (early 17th century), clearly shows a 13-course chitarrone with a silver lace as described by Mace.

In a similar vein there is the question of authenticity. Clearly there is a case for constructing instruments using exactly the same techniques as originally. However, the first problem is in obtaining the same materials. For example, soundboards with sixty rings to the inch are very difficult to find. One could name many more similar difficulties which prevent an exact replica being constructed. Nevertheless, with a sensible attitude it is appreciated that near replicas can be made and that there is a need for them. Whether all instruments should be made in this fashion is debatable. Glues, for instance, have been improved as regards strength and permanence. It would seem reasonable to use modern glues where convenient rather than animal glues which are prone to failure from damp and fungal diseases. Would Stradivari have used as many as seven nails to fix the neck on one of his violins if he had had a resin glue available? I would suggest not.

The latest Lute Society Newsletter reports attempts at making twisted gut strings and predicts that, once a successful string has been made, nylon strung instruments will be scorned. This is despite the fact that modern strings are uniform, retain their tuning, and with overspinning provided basses of convenient length, properties which musicians of the 16th century strove for.

A number of improvements such as these can be suggested which should not alter the character of the instrument and yet should make it more reliable. Reliability is an important factor in establishing an instrument with musicians. If the lute is to be reintroduced, rather than revived in a vacuum, then it must attract modern



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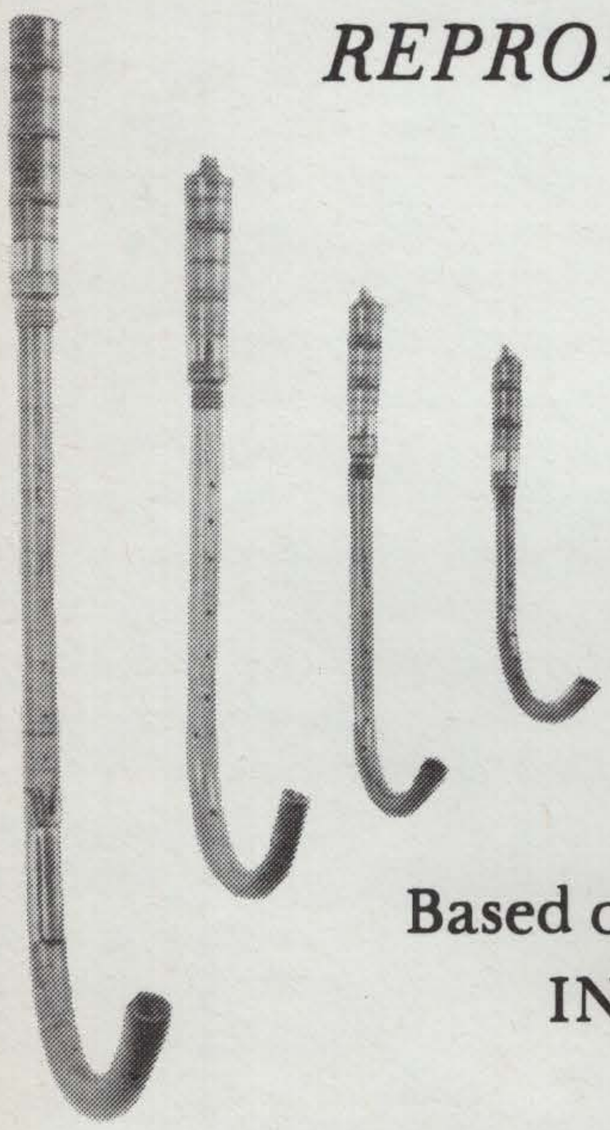
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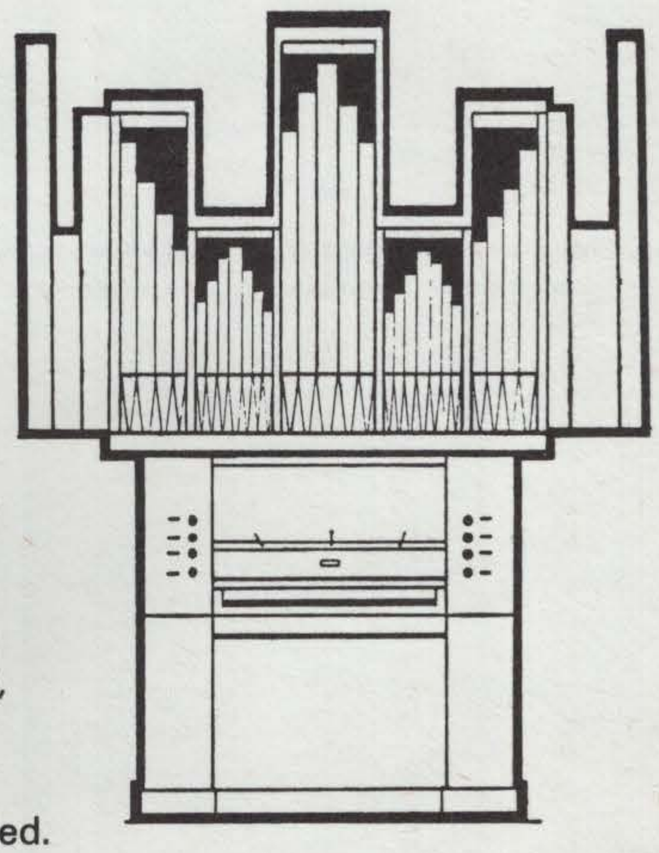
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musicians and composers and I contend that this is much more likely if the instruments offer reliability.

One last point concerns the playing of the lute. It is presently very trendy to criticize Julian Bream, basically because he does not anchor his little finger on the bridge in the approved fashion but uses the full tonal range of the instrument. Why is this to be denigrated when it extends the expression of the lute? A more expressive instrument benefits itself and the music. This is surely another facet on the blanket demand for authenticity, if indeed it is authentic to maintain contact with the bridge. I would be surprised if the great players of the 16th and 17th centuries had not used tonal changes in their playing, although I have not studied playing technique in this period.

I believe that a less dogmatic attitude to early music would secure this field of music as a permanent feature rather than a passing novelty.

DR W. G. WILLIAMS, *10 Chippendale Close, High Wycombe, Bucks HP13 6BT.*

Ian Harwood replies:

The editor has asked me to comment on the foregoing letter, without my knowing the writer's identity. The following remarks are, therefore, offered with no personal animosity whatever.

1. Every instrument maker must have his *own* ideal, which may or may not appeal to other people. Makers with an historic viewpoint will try to form their opinions in the light of available evidence. Some of this is factual—e.g. a particular old lute is constructed in a particular way; some conjectural—*why* is it so constructed and for what was the early maker striving? The more facts one assembles the more one realizes how tentative are one's opinions.

2. Surely no-one today would speak of 'the exact construction of a lute'. There is more awareness now of the changes that took place in the course of the lute's development than ever before. Twenty years or so ago there was a dangerous tendency to try to specify a 'standard lute' for all periods, but today we are almost at the point where we need different instruments, in several sizes, for every 30 years or so between 1500 and 1750, to say nothing of earlier times!

3. As for Mace, I cannot think of anyone at the present time who seriously bases ideas on the construction of renaissance lutes on *Musick's Monument* of 1676, which is concerned with the 'French lute' and the theorbo. As long ago as 1950, Donald Gill wrote: 'This famous book . . . is most misleading if regarded as a text-book of English lute-playing' ('The Lute and *Musick's Monument*', *Galpin Society Journal* III, p. 9). The same certainly applies to the instrument's construction.

4. Trichet actually says: 'Le tuorbe est une espèce de luth à deux manches, les plus long desquels a esté de nouveau introduit en prolongeant un bout de la teste d'icellui pour donner davantage d'estendue aux quatre plus grosses chordes, et les rendre plus résonantes et plus efficaces pour jouer en partie' (*Traité des Instruments*, ed. Lesure, 1957).

This I translate as: 'The theorbo is a kind of lute with two necks, the longer

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of which has been recently introduced by prolonging one end of the head of the same [the lute] to give greater length to the four thickest strings, and to make them more resonant and more effective for playing in consort.'

Thus, Trichet is saying only that the extension neck has been 'recently introduced', not that the theorbo and archlute are 'new instruments rather than developments of the lute'.

5. The form reached by 'the true lute' around 1500 was by no means the 'ultimate', and the shape used by the Bologna makers Maler and Frei was only one of many. What about the instruments by the Padua and Venice makers such as Hartung and the Tieffenbruckers in the later 16th century? Friedemann Hellwig's recent article 'Lute Construction in the Renaissance and the Baroque' (*Galpin Society Journal* XXVII, April 1974) gives a good summary of the story. His earlier article 'On the Construction of the Lute Belly' (*G.S.J.* XXI, March, 1968) has much valuable information on structural methods, and points to remarkable consistency from Arnault of Zwolle (*c.*1440, the earliest known 'working drawing' of a lute) to the beginning of the 17th century.

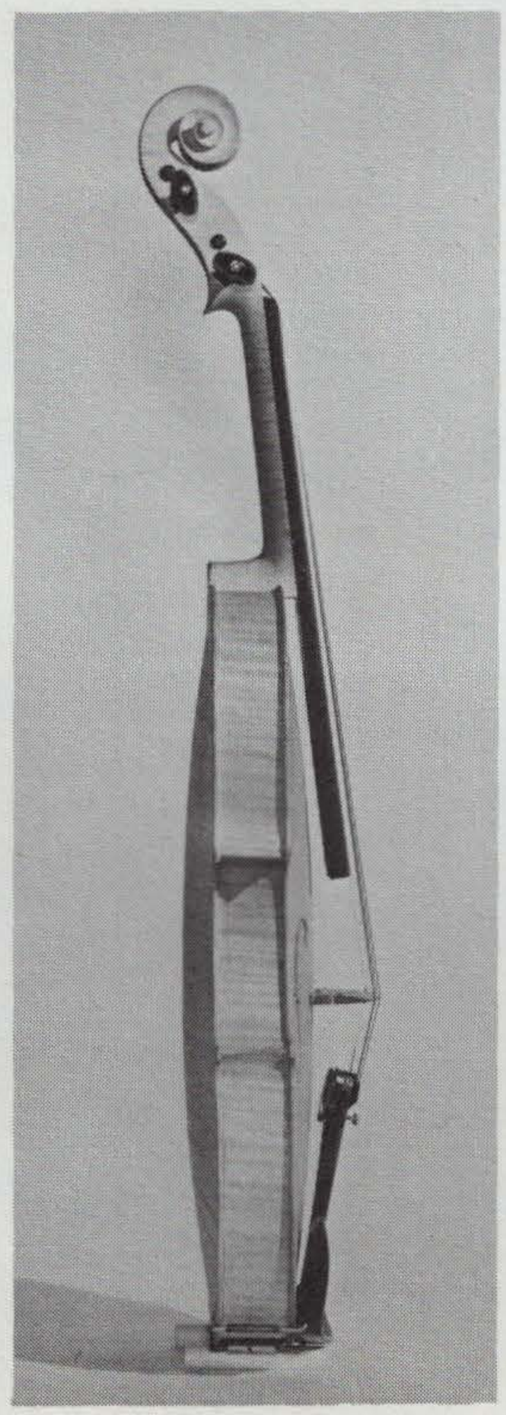
6. A study of paintings can indeed help not only in distinguishing between lutes and archlutes, but in many other details, of both making and playing. To this end the Lute Society Picture Collection was formed (housed in the Central Music Library, Buckingham Palace Road), and is continually being enlarged by reproductions from all over the world. Besides such matters as whether to have or not to have a lace (and surely no-one is really demanding that all lutes should have them), many more important things can be learned. For instance, while the majority of modern lutes (my own included) have open backs to their pegboxes, every single one in the Collection has a closed back!

7. In the matter of authenticity, many people feel that until we can be reasonably sure that we can reproduce the instruments and the sounds for which the early makers and players strove, it would be arrogant to think that we can improve them. Very few modern instruments can be said to have reached this ideal, and I have never heard a present-day maker or player making such a claim. Other people, on the other hand, feel that this is an unrealistic approach, which is why there are instruments and performers who have no pretensions to historic authenticity.

As to the details mentioned, there are plenty of old lutes which do not have a soundboard as close-grained as 'sixty rings to the inch', but it *is* possible to get such wood today if really necessary. Modern glues are used by many (if not most) makers; the criterion, here as elsewhere, should surely be 'does it make any difference to the result?' What matters is not Stradivari's alleged seven nails (reminiscent rather of Angels on a pin head) but the important implications of the flat neck as against the later, angled, mortise-and-tenon joint. But that is another story.

8. The previous paragraph explains





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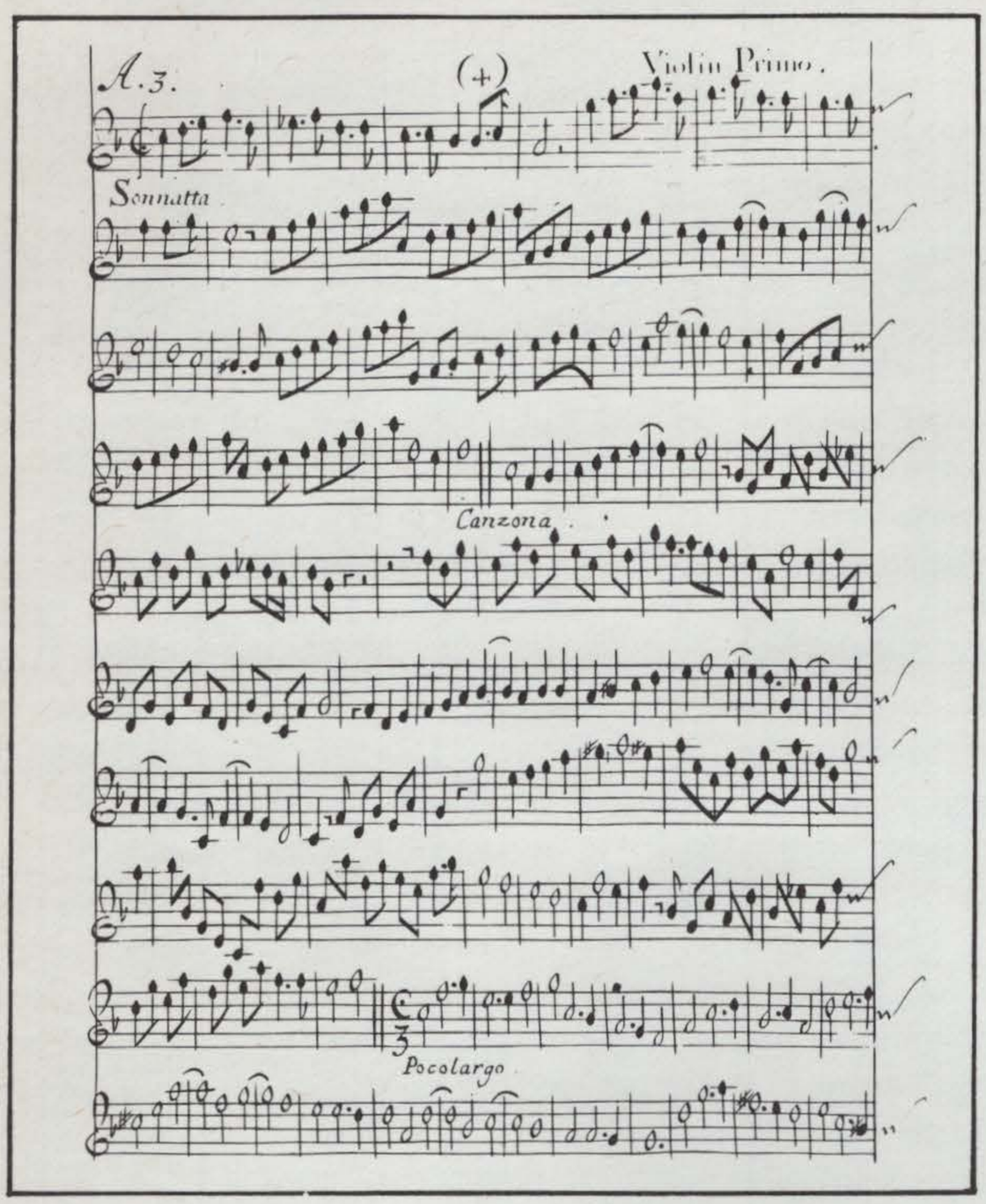
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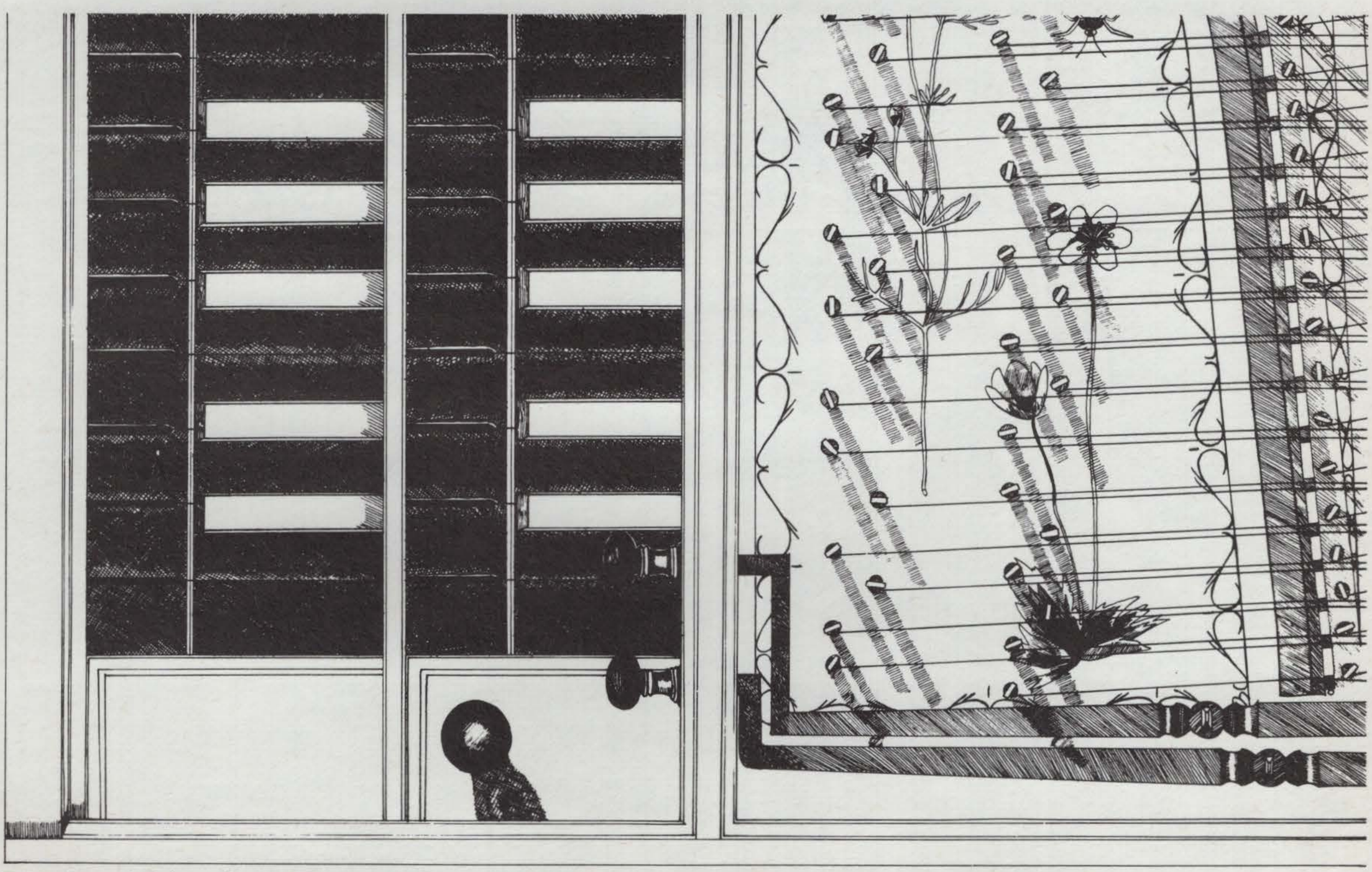
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the importance of the current twisted-gut string experiments. It is quite certain that gut does *not* give the same result, tonally or otherwise, as nylon, and that covered bass strings of whatever material sound different from thick high-twist gut. We ought to pursue and conclude these experiments so that each player can decide for himself whether or not 'plastic stringed instruments will be scorned'. (I hope there should be a hyphen between the first two words in this quotation!) Everyone should have the right to decide between the tone and feel of gut, with any (perhaps more imagined than real) disadvantages in reliability, and the quite different properties of nylon. Not the least of these is that it allows an instrument of a given size to be tuned much higher in pitch than with gut, with consequent change of timbre. There is much more to the question than just reliability, in the desire for which modern musicians and composers surely have no monopoly!

9. One would hope that worthwhile criticism of any player would be based on something more than being 'very trendy'. I am glad the writer explains that he has 'not studied playing techniques in this period'. If he had, he would know that the placing of the little finger on the bridge, or even *behind* it, is first mentioned in England by the dreaded Thomas Mace! There is enough pictorial evidence to show that throughout the 16th century there was great variation in the right-hand position. The whole question of lute playing as applied to England was considered some 16 years ago in Diana Poulton's article 'Some Changes in the Technique of Lute Playing from Le Roy to Mace' (*Lute Society Journal*, I, 1959, p. 7). There is plenty of evidence for changing both hand position and dynamic level, but the lute is essentially a subtle instrument, and anything which 'extends the expression of the lute' must be employed in this context. Sudden and violent changes of tone-colour go against the nature of the instrument and indeed against that of renaissance music generally.

These effects, indulged by some modern guitarists, are a product of 19th-century romanticism. Modern harpsichordists used to be seduced into similar effects by gleaming rows of enticing pedals, but now that authentic reproductions with hand stops are more in demand, such vulgar practices have been set aside by the majority of players. Those who disagree with these views are of course entitled to do so, and will continue to make, string and play instruments in their own preferred way.

10. My last remarks are admittedly a statement of opinion, but I hope it is informed opinion, based on examination of the facts available. One must always bear in mind, however, that just one more fact coming to light could very well alter one's whole attitude. It is this awareness of the tentative nature of one's opinions that should prevent them becoming dogmatic, however strongly-held. The 'recent upsurge of interest in early music' had its beginnings well before the war and continues with increasing momentum, so it could already be considered 'a permanent



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Crumhorns

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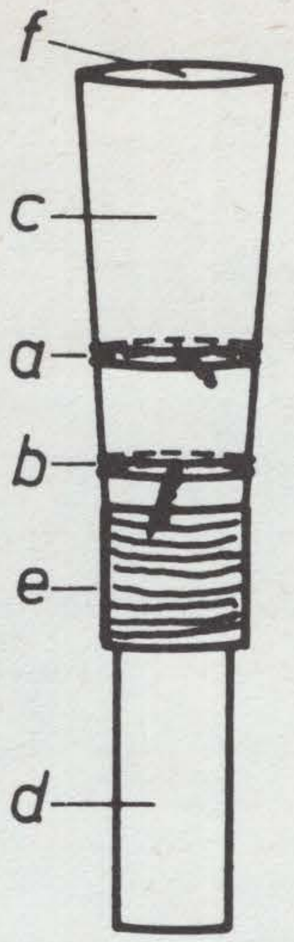
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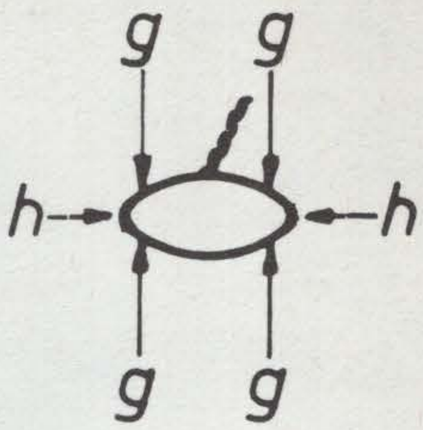
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Handel's conducting score of Messiah

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It was the first fair copy, made from rough drafts by his friend and amanuensis, J. C. Smith. Until overtaken by blindness eleven years later, Handel used it as his working score for every performance of *Messiah* that he gave from the Dublin *première* of 1742.

The score acquired an overlay in the composer's own hand as he noted down his comments and revisions in pen, crayon and pencil. Sections were cut or polished; four major ones were virtually re-composed.

Not only is the manuscript a fascinating record of the evolution of a work central to the English musical tradition, but it offers Handel's own authority for the solution of many vexed questions of interpretation. He carefully noted instructions for performance; he indicated very explicitly where a band of soloists, and where the full orchestra, was to be preferred. Voice parts were frequently re-allocated as Handel experimented with tonal effects, and singers to be engaged were listed by name, so giving concrete indications of the precise vocal qualities he was seeking.

This facsimile is the first publication of the score in its entirety. Introduced by Watkins Shaw, Hon. Librarian of St Michael's College, Tenbury Wells, where the conducting copy of *Messiah* is now housed, it reproduces the original manuscript to the highest standards of fidelity.

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money, I have taught myself to adapt modern double reed tools and gouged bassoon cane to make satisfactory crumhorn reeds, using techniques applicable to all double reeds. The cane reeds are vastly superior in response, tone, and intonation, with no drawbacks other than the necessity of wetting the reed and adjusting its wires before playing. A cane reed properly adjusted to fit a given instrument can make it louder or softer, flatter or sharper, huskier or thinner, and harder or easier to play; so none of these qualities really need be considered intrinsic to a given crumhorn. As to the controversy over 'true' crumhorn sound, I invite anyone who thinks a musical instrument ought to sound like a comb wrapped in tissue paper to listen to the mellow richness of a crumhorn with a properly adjusted cane reed.

No self-respecting modern-day double reed player uses someone else's cane reeds for long, let alone plastic ones; anyone serious about playing the crumhorn should at the very least own and be able to care for cane reeds. Those having the time (and willingness to invest in tools) should very definitely attempt to make their own. I would be happy to correspond with anyone who has tried or is seriously interested in trying to make cane reeds for early instruments.

DOUGLAS A. LEONARD, *39 North St, B-2, Columbus, Ohio 43202, U.S.A.*

Re-quilling a harpsichord

Since C. F. Colt (*EM*, Oct. 1974, pp. 256-7) has taken the trouble to compare my revised edition of Ernest Closson's *History of the Piano* with the original English edition of 1947, and has obviously examined it closely, it might seem ungrateful to dispute some of his criticisms, but some of them cannot go unchallenged.

Mr Colt objects to the 'most complicated' description of the short octave on pp. 18-19 (*sic*—actually p. 19), and asserts that Closson's original diagram was much easier to follow. The 1947 edition carried both a diagram and a written description of the short octave; in preparing the new edition I decided to remove the diagram (as was done with the few other line drawings in the text), since it did not contribute significantly to Closson's description, and I made the latter a little more concise, reducing it from 26 lines to 22; I defy anyone to make it shorter or less complicated.

I do not know where Closson got the story that Bach could re-quill a harpsichord jack in a quarter of an hour, but it does not strike me as being impossibly fast work for an expert. A modern craftsman normally takes between 20 and 30 minutes (ask one!), and it *can* be done in less; Closson actually said 'it never took [Bach] more than a quarter of an hour', but I modified this to 'which he could accomplish in a quarter of an hour'. Mr Colt's contention that 'it takes almost a quarter of an hour to remove the old quill' is frankly absurd.

Mr Colt counters Closson's statement (p. 120) that '*generally speaking* [my

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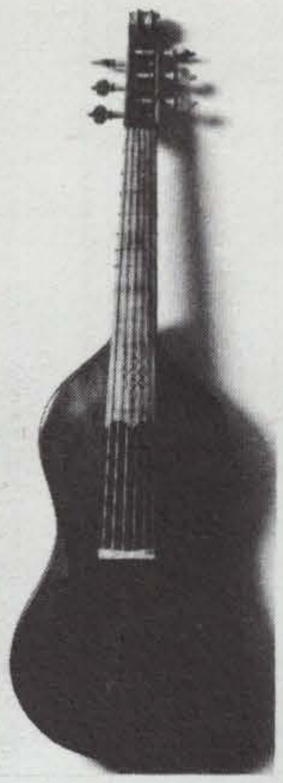
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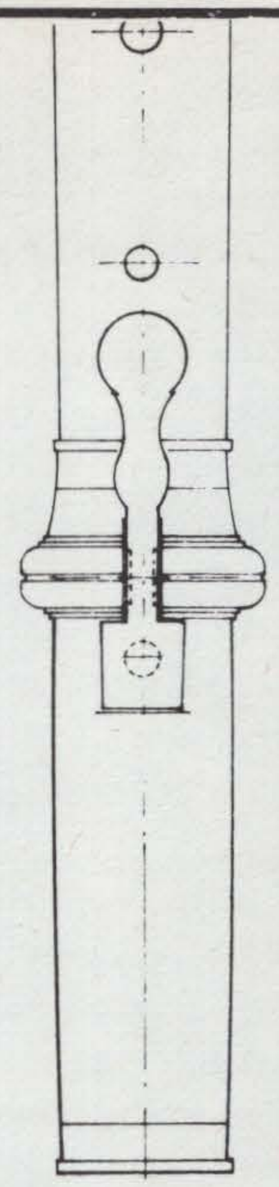
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italics], small pianos with miniature keyboards for children have not been built' by instancing two instruments, one by Bösendorfer and one by Taskin —but the latter (which, as he rightly mentions, was illustrated in the 1947 edition) is not a piano but a harpsichord.

Finally, Mr Colt is kind enough to say that 'the captions to the pictures are excellent, the editor having cut out much trivial chat', but since the captions are entirely my work it is a little difficult to see just how much 'chat' I have cut out! What Mr Colt apparently did not notice is the fact that my caption on p. 36 attributes the harpsichord in question to Hans Ruckers the Elder, whereas Howard Schott's 1973 revision of Raymond Russell's classic *The Harpsichord and Clavichord* indicates that the instrument is almost certainly a clever fake by the 18th-century French maker, Jean Goujon. One must be thankful for small mercies!

ROBIN GOLDING, *80 Princedale Rd, London W11.*

I was somewhat dismayed to read in Mr Colt's review of Closson's *History of the Piano* the following two sentences:

'Closson's first English edition of 1947 contained a number of mistakes which disappointed me, knowing Harding's and Hipkins'. *Obviously Closson wrote his book for the serious amateur rather than the professional.*'

While there obviously is a difference between amateur and professional, I would be unwilling to agree that it lies in the standards of the two groups. In fact, I think it would be more true to say that the serious amateur devotes far more time, effort and research to his work than the professional, if only because he does not have to produce instruments (or books) to earn a living. The serious amateur is really involved in what he is doing, and in my experience often produces better work than many people who call themselves professionals: to cast aspersions on the work of amateurs is to confuse them with the numerous 'dabblers' who are not properly interested in the art they pretend to pursue. His is a dangerous confusion.

IAN BOND, *Lincoln College, Oxford.*

Restoration and the Brussels Museum

In the October 1974 issue of *Early Music*, C. F. Colt mentioned some of the shortcomings of the Brussels Museum of Musical Instruments. It is not my intention to argue here about Mr Colt's reproaches: they are only too well-founded. There is, however, one point of Mr Colt's criticism which deserves special consideration, when he says that 'not very many instruments [of the Brussels Museum] are in good working condition; (. . .) it will cost a fortune to restore them'. I am convinced that Mr Colt, being himself a collector, has in fact a subtler position on this problem, which he could not have fully expressed in a short space. Yet his statement may be particularly dangerous in a publication mostly read by musicians, who often are too prompt to subscribe to such opinions. At the risk of shocking some readers of *Early Music*, I would like to stress here that the Brussels Museum does *not* want to have many of its instruments restored, outside any consideration of the costs involved. I will welcome any reaction of *Early Music*'s readers.

Restoration can be made with two different aims in view: first, it may help in the conservation of the instruments, which is the basic mission of any Museum; secondly, it makes the instruments more accessible to musicians, thus fulfilling the mission of a Museum as a public service. The first type of restoration does not necessarily imply that the instruments recover a playable condition, while the second does. Of course, the first type of restoration is indispensable. The necessity or, even more, the advisability of the second is much less obvious.

It could never be stressed enough that, from an historical point of view, any restoration brings some loss with it. The time is now over when it was thought that 'non-original parts' were of no importance. I do not entirely believe restorers who say that they would reproduce a broken piece, or redo a gluing, in such a way that 'nobody could tell the difference'. Even more, I fear them, for it would precisely sometimes be of importance to be able to tell the difference. Clearly, a restoration could be undertaken only if its advantages favourably counterbalance the historical loss. This, once again, is always the case in restorations undertaken for conservation purposes. In all other restorations, everything will depend on the point of view of the owner or of the person in charge of the instrument. Without doubt, a musician would attach so much importance to the fact that his instrument be playable, that the advantages of bringing it to a playable state do counterbalance all the rest. The historian on the other hand, although he cannot entirely discard the musical point of view which is part of the instrument's history, will put less weight on it and will sooner consider the balance as unfavourable.

In many cases, these two points of view are irreconcilable and anybody choosing one will have to face the criticism of the tenants of the other. The Brussels Museum often puts the historical point of view above the musical one. This, it should be understood, is not the easy solution, nor the cheaper one. There is today a strong tendency toward restoration and the Brussels Museum somehow feels that the very fact that its collections remained, fortuitously perhaps, untouched up to now is part of its interest and a part which should be preserved. There are in the world, say, some eighty authentic Ruckers instruments. Is it not right that some of them remain unrestored? Is it not right that Museums are entrusted to preserve them in an unrestored state, rather than musicians, for whom the playability of their instruments is often of vital importance? The Brussels Museum does not doubt the need for some Ruckers instruments to be played and heard—although I personally consider the 'authentic Ruckers sound' as a myth. But it strongly doubts the advisability of *all* Ruckers instruments being played and heard. By not restoring many of its instruments, the Brussels Museum to some extent provides justifications for others who restore theirs. Cannot non-restoration be justified by the fact that others do restore? Since a balance between the

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Dr Nicolas Meeùs is on the staff of the Brussels Museum and is a Professor at the Royal Conservatoire of Liège.

High standards at the London College of Furniture

Musical instruments in a recent exhibition of students' work at the London College of Furniture included a fine cittern with a carved rose of vellum, a five-course baroque guitar, mandolines and a hurdy-gurdy, researched by the maker at the BM and V&A. Outstanding in an exhibition of very high quality was a copy of a viol at the V&A, which showed exceptional ability. Students on the fretted instrument course had also designed and made a clavichord. Philip Shirtcliffe, director of the course, believes that his department has now established itself in such a way that in several years' time some half dozen of his students will be judged distinguished makers.

The College carefully regulates its intake of students according to the expected demands in the various fields and is gradually expanding the courses on offer. Woodwind making for renaissance and baroque wind has started under John Hanchet as a part-time evening class accepting ten to twelve students, with daytime classes for those taking it as a subsidiary subject. Thereafter the course will accept three to four students a year as with the harpsichord makers. The course stops only at that point where the keywork on instruments becomes too complicated.

Also on show was the Italian harpsichord made by Samuel Palmer, seen earlier at the exhibition at the British Crafts Centre. Gold edgings had lightened its rather uncompromising original red. Samuel Palmer is now working for a harpsichord maker. As an example of a major repair successfully carried out we saw a Persian *ud*. The violin makers produced a specimen string quartet, not matched, made by different students, and in this field Philip Shirtcliffe feels the College is producing extremely fine work.

A basic consideration of the Department's work is how the instruments will sound, both alone and in ensemble. Plans are now in preparation to arrange an occasional series of concerts at the College in which artists will use a variety of the instruments made there. Full details will be given in this journal.

JMT

Activities

Under this heading we publish a miscellany of information about concerts, plans, promotions, etc. Most of it is factual and all of it has been volunteered by those who feel there may be interest in what they themselves are doing, or in what they have come across. We try to find space for everything that is submitted and hope that this may assist general communications in the field of early music. There need be no fear of duplication and if you have anything to which attention might reasonably be drawn please send it to The Register of Early Music, Stock Farm House, Churt, Farnham, Surrey, England.

Concerts

England

Basildon Choral Society with the Ars Nova ensemble performed Vivaldi's Gloria and works by Gabrieli and Schütz at St Martin's Church, Basildon, on 7 December 1974.

The Camden Early Music Group, director Jeremy Barlow, gave a concert of 14th-16th-century English music on 6 December 1974.

Montagu Cleeve, violas d'amore, and Kenneth van Barthold, pianos, gave a recital at the Wigmore Hall on 9 November 1974.

Philippe Caillard conducted the Collegium Musicum of London in St Pancras Parish Church on 12 December 1974 in a programme including works by Josquin, Dufay, Aichinger, Lotti, Viadana. The young French harpist Martine Geliot was a guest also and performed C. P. E. Bach's rarely heard harp sonata.

The Companie of Dansers gave a performance with the Capriol Consort at the Cockpit Theatre, Marylebone, London, on 17 November 1974. Three duets especially were singled out for praise; a Courant Réglée by de Laure; an Entrée Deux by Pecour and the Chaconne *La Favorite* composed for Queen Anne.

The Consort Brass Ensemble of London with the William Byrd Choir gave a concert at the Purcell Room, London, on 22 December 1974 including works by Gabrieli, Byrd, Palestrina, Lassus, Sweelinck, Victoria, Jacob Handl and Holborne.

The group 'La Follia'—Roger Ward (harpsichord and organ), Richard Webb (baroque cello and bass viol), Peggy Gilmore (baroque violin and tenor viol), Peter Robinson (baroque and renaissance recorders)—are giving a recital at the Purcell Room, London, on Sunday 25 May.

Musica Reservata, director Michael Morrow, was conducted by Andrew Parrott in a programme of Spanish secular and devotional music of the 15th and 16th centuries at St Johns, Smith Square, on 24 November 1974, and in a programme of Spanish song and dance music of the 15th and 16th centuries at the Queen Elizabeth Hall on 1 December 1974.

Michael Muskett's Museum of Music displayed amongst other things, tabor, dulcimer, bells, nakers, string drum, Moroccan drum, bass drum, slide trumpet, clarino trumpet and coach horn at the Purcell Room on 27 October 1974. On 24 November it displayed hunting horn, post horn, baroque horn, hand horn, shofar, cornett and serpent. On 22 December at the Queen Elizabeth Hall, Michael and Doreen Muskett displayed recorders, bagpipes, crumhorn, psaltery, baroque flute and early clarinet.

Mary Remnant gave a lecture-recital 'Music in a Medieval Castle' on 5 December 1974 in the Purcell Room, London.

The Susato Consort gave a programme 'Music for the Feast of Christmas 1200-1612' at St Botolph's Church, Cambridge, on 30 November 1974.

USA

The Collegium Musicum of the University of Chicago, directed by Howard M. Brown, gave a concert on 17 November 1974 in which works of the 12th, 13th and 14th centuries were performed, including Machaut's *Remède de Fortune*.

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The Department of Music, Columbia University, presented a concert by new faculty members on 12 November 1974. The Composers String Quartet took part with Ronald Roseman, oboe, Brooks Tillotson, horn, Bernard Krainis, recorder, and Kenneth Cooper, harpsichord.

The Muse's Delight, a trio of musicians (Peter and Elizabeth Hedrick and Mary Ann Covert), from Ithaca College, gave a programme at the Carnegie Recital Hall with oboes, recorders, shawms and harpsichord on 11 October. The critics spoke of a performance that was 'skilful and pleasantly diverting'.

The University of Texas Collegium Musicum Haut Ensemble, director Humer Rudolf and graduate assistant Doug Kirk, gave a programme of 'Music of Dufay's Contemporaries' with cornett, shawms, sackbut, crumhorn, recorders and voice at the Dufay Convention, Washington, of which we give an account elsewhere.

The Touchwood Ensemble (c/o Unicorn Music, 422-C Bay St, Santa Monica, CA 90405, USA) gave two concerts at UCLA Rotunda and Clark Memorial Library in October 1974 on recorders, violin, cello and harpsichord.

On 19 January the Ensemble presented Wendy Gillespie and Mary Springfels, viole da gamba, in concert with Frederick Renz, harpsichord, as part of its 1974-5 concert series. The performance included works by Marin Marais, Sieur de Sainte-Colombe, Johannes Schenk, Thomas Ford, Georg Böhm, and François Couperin. This all-baroque concert featured rarely performed duets for bass viole da gamba and lyra viols.

Courses

The courses at Schloss Breiteneich will be held in 1975 as usual. Tutors will be Walter Sallagar, David Skulski, John Hanchet, Sven Berger.

University Extension, University of California, Berkeley, gave a weekend programme on the Music of G. F. Handel 6-7 December 1974.

A lively course in medieval and renaissance music was held between Christmas and New Year in Belsize Park, London, for twelve young professional singers and players. It was given by Andrea van Ramm of the Early Music Quartet in Munich, who dealt with problems of musical style and Holly Alonso, who was responsible for gesture and movement. In an informal but intense atmosphere, those involved arrived at many new conclusions about presentation of early music.

News of groups and individuals

Ensemble for Early Music, founded by members of the former New York Pro Musica Antiqua Concert Ensemble, has acquired an antique violin. The straight-neck (baroque) violin was recently purchased from the Pro Musica Board of Directors after a lengthy negotiation. The instrument is one of the few antiques in the former Pro Musica collection. It is in its original state, in excellent condition, and is thought to be the work of an English violin-maker of the 18th century. It is one of the few pre-19th-century violins that escaped alteration to accommodate 19th-century performance practices and was first used in a programme of Elizabethan music at the Cathedral of St John the Divine on 2 February. During Pro Musica's history, the instrument was virtually untouched, as the instrumental ensemble was predominantly made up of wind players. The Ensemble for Early Music has shifted its emphasis away from winds toward a more balanced, string-oriented ensemble unlike the more common recorder and crumhorn groups of today.

Ars Nova presented: Three Stuart Masques at the Banqueting House, Whitehall, London, on 22 November 1974; 'English Popular Music' *c.*1600 at the Art Workers Guild on 11 December; 'Our English

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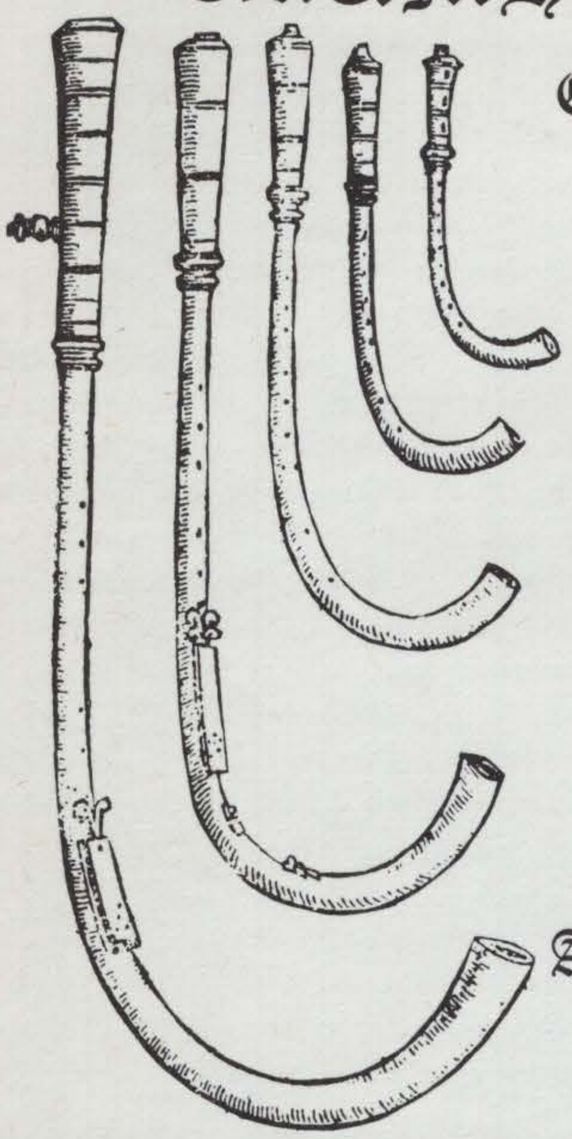
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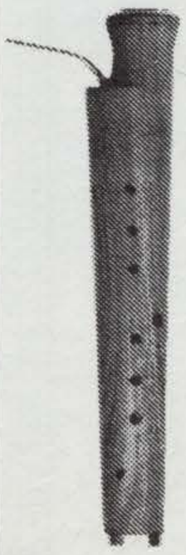
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Trumpet' on 18 January at the Art Workers Guild and at Penn Music Society, Bucks, on 26 January; Ars Antiqua Music at Durham University on 29 January; 'Music of the London Pleasure Gardens' at Essex University on 3 February; The Royal Wind Musick (with the London Cornett and Sackbut Ensemble) at Mill Hill School on 11 March. Plans include 'Shakespeare and Music' at Southwark Cathedral on 24 April; 'Music of the London Pleasure Gardens' at the Purcell Room on 27 April; Monteverdi's Vespers with Hertford Choral Society on 3 and 4 May; 'James Joyce and Music' at Gipsy Hill College, Kingston, on 9 May.

The Ancient Instruments Ensemble of Adams State College, Alamosa, Colorado (director Karl Wienand) toured Wyoming, Montana, Idaho and Washington in 1974 and finished with three performances accompanied by a river and waterfall at Expo 74,the world's fair at Spokane. Adams State College is something of an oasis of early music in Southern Colorado, but the student Collegium Musicum can make itself felt with 12 crumhorns, dozens of recorders, 2 Irish harps, 3 psalteries, 2 viola d'amore (one of *c.*1750), 2 gambas, 4 harpsichords, rackett, sackbut, cornetti and percussion, in a town of 7,000, all at an altitude of 7,500 ft.

Wendy Hilton (98 Riverside Drive, Apt 11a, New York, NY 10024), a specialist in renaissance and baroque dance, is English, but has lived in New York for the last six years and finds the American musical world far in advance in its interest in early dance. She went there first at the invitation of Rosalyn Tureck to give lecture-demonstrations for the International Bach Society. Four years later she was guest lecturer at Rutgers University, on the faculty of the Juilliard School and also of the State University of New York. She formed her present dance group strangely enough *after* it had been advertised by Michael Tilson-Thomas to appear in Boston and New York with the Boston Symphony and the Buffalo Philharmonic. She was on tour in Euope with Pro Musica and could not be contacted, but he had refused to be put off and had gone ahead. Luckily she caught sight of the advertisements in time.

The London Boy Singers (13 Caithness Road, London W14) always feature authentic performances of early music in their programmes: in 1974 a quincentenary performance of Dufay's Magnificat in the Eighth Mode has formed the central part of several recitals, including a memorable performance in the Lady Chapel of Ely Cathedral. Renaissance motets and madrigals are included in the repertoire, together with some very fine, but much neglected, part-songs by 18th-century composers, including the Earl of Mornington and Richard Stevens. After a busy 1974 season, including a tour of East Anglia, appearances with Musica Antiqua and at the Proms and the City of London Festival, several recording sessions, and a number of concerts in the London area, advance plans for 1975 are already well under way. These include a visit to Italy at Easter, a summer tour of the West of England (26 July to 4 August), and major recitals at Hounslow Parish Church (2 February), Brighton Parish Church (9 March), and at Barnes (19 April). The choir also hope to record an LP of 16th- and 17th-century music, including consort songs, in 1975.

David Munrow's Early Music Consort of London is preparing a sequel to his delightful and successful *The Art of Courtly Love*. In March they undertook an eighteen-day European tour including the Hague, Amsterdam, Nijmegen, Rotterdam, Brussels, Groningen, Antwerp, Paris, Cologne, Stockholm, Helsinki and Trondheim. On 5 May they give a concert at the Queen Elizabeth Hall, London, and a lunch-hour concert at St John's, Smith Square, London, on 19 May. They appear at the Bergen Festival on 1 and 2 June, give a concert 'Estampies to Ragtime' at the Stour Festival on 15 June and another at Tours Festival on 29 June. They have two appearances at the Flanders Festival at Bruges on 2 August and 5 August (Monteverdi's Vespers with the choir of King's College, Cambridge).

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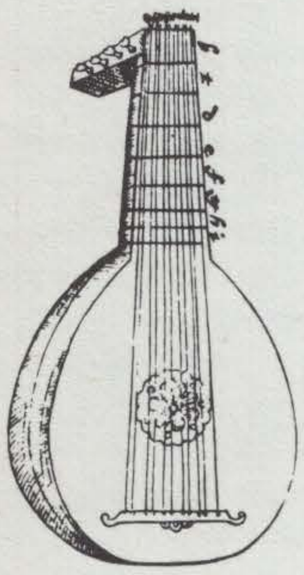
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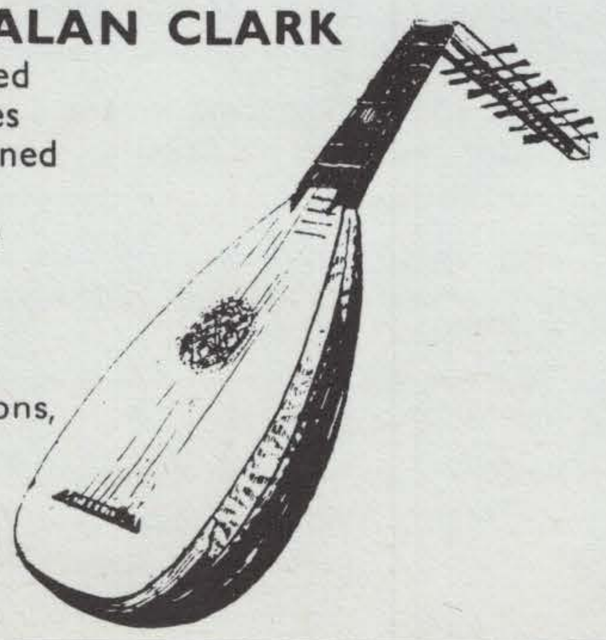
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Another offshoot of the New York Pro Musica is the New York Aeolian Consort which has been active for ten years in giving concerts and lecture demonstrations of early music. All the members took part in the Instrumental Collegium of Pro Musica's educational programme and from 1966 Ruth Leach was member and secretary of Pro Musica's board of directors. Olav Garset who was with the N.Y. Aeolian Consort for two years, helped to found the Oslo Pro Musica Antiqua, which must be a Norwegian collateral descendant.

The lute is surprisingly little known in Italy so the activity of Federico Orsolino of Genoa, who is a brilliant player, is of special interest. He has recently given an outstanding series of recitals in North Italy on his renaissance lute built by Piretti. Future plans include concerts in S. Italy, Germany and the USA.

Oxford University Opera Club, the longest established in England, celebrated its 50th anniversary with a production in February 1975 of a new edition of Monteverdi's *Orfeo* by Jane Glover. The opera was the first the club performed, in an edition by Sir Jack Westrup. The designer was Bruno Santini, the producer Peter Wilson and the cast headed by Ian Caddy, perhaps the first baritone Orfeo. Particular care was taken to follow the original indications of instrumentation.

The Philip Jones Brass Ensemble, well-known for performances of 16th- and 17th-century music, as well as everything else, had an exciting and overwhelmingly successful tour of Japan and the Far East at the end of 1974.

The Pre-Baroque Ensemble of the Quebec Conservatoire of Music under Robert Brunnemer made its debut on 7 December 1974 in a programme of Josquin, Caprioli, Gastoldi, Heylanus, Landino, and Attaingnant, using voice, recorder, trombone, cornett, dulzian and percussion. The Ensemble Renaissance de Quebec is active and awakening further interest in early music recitals to schools and concerts including one at Quebec Museum in April 1975.

The group 'Quintain' (Little Lodge Farm, Cloot Drove, Crowland, Lincs) has given recitals in Spalding, Coventry, Frome, Frensham, Burton, and plans include another at Peterborough.

The Welsh Consort (49 Eaton Crescent, Uplands, Swansea) is a broken consort which presents programmes of renaissance and baroque music, and also new works written for them by several leading Welsh composers. Its members have given some very successful concerts in Wales and the consort is now looking for other 'expenses only' audiences.

Makers

James F. Bartram, Jr, P.O. Box 239, Bristol, R.I. 02809, USA, is now making recorders after 16th-century originals in the Kunsthistorisches Museum, Vienna: S-A-T are being delivered. The Bass should be ready in six months and he intends eventually a Great Bass in C. With the advice of Steve Silverstein of 'Music for a While' he is also making sordunes after Praetorius. The recorders are at A-440hz meantone temperament in maple and one piece unless otherwise requested. Prices: S $85, A $150, T $225. He would be glad to know of other makers willing to exchange information.

Kunito Kinoshita, 1547-2 Kamiyama, Kanae-machi, Shimoina-gun, Nagano, Japan, makes a recorder after Stanesby Senior and a transverse flute after W. Beukers. The recorder in f′ at A 415hz with four ivory decorations, in a case, costs $320. The flute in d′ at A 415hz with five ivory fittings and silver key, in a case, costs $320. The woods are grenadilla, and Turkish boxwood. Ivory instruments can be provided.

Paul Williamson has now added a 'Capriol' tabor 12″ diam and 20″ deep, and a Medieval Side Drum, 12″ diam and 10″ deep, to his range. A pop group has bought a set of his percussion for their next LP which should ensure a new hit.

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Publications

Stephen Bonner, who publishes the series of volumes on Aeolian Harp, has moved to 7 Summit Gardens, Halesowen, West Midlands, B63 4SP, England.

Susan Farrell (21 Ft Washington Avenue, New York, NY 10032, USA) is compiling a complete list of contemporary musical instrument makers including concert, folk, and early instruments. She would be glad to know of anyone who should be included in what will be published as a non-commercial directory. The files at present hold 1,200 names.

The Folk Harp Journal, Mt Laguna, California, is concerned with the interests of players and makers. It provides plans, instruction in playing and music and has attempted to compile a complete list of makers throughout the world.

The list of X-rays obtainable from the Germanisches National Museum, 8500 Nurnberg 11, Postf 9301, W. Germany, includes cornetts, recorders, oboi da caccia, cors anglais, basset horns, bassoons, dulzians, cittern, mandolin, guitars, lutes, a 'büchsen-trompete' of 1731, and a 'rohrzink'. Technical drawings include gambas, lutes, regals, cello, piccolo, arpeggione, clavichord, harpsichord, and 'hammerflügel'.

A new quarterly *Guitar and Lute* is announced from 1229 Waimanu Street, Honolulu, Hawaii 96814.

Details of the multifarious activities of the San Francisco Renaissance Centre including mumming, juggling, a Faire, renaissance dances and early music consorts, can be had from PO Box 18104, San Francisco, Ca. 94118, USA.

The Viola da Gamba Society of America publishes an annual journal and quarterly newsletter (Efrim Fruchtman, Music Dept, Memphis State University, Memphis, Tenn. 38111). Dr Wendell Margrave and Dr Bruce Bellingham have been elected President and Vice-President for the current year.

The Westcoast Early Music Society magazine (861 Arlington Blvd, El Cerrito, California 94530) for December 1974 carries a full account of Berkeley Early Music Symposium held in October and an unusual article from Vancouver listing contacts and describing places in the city where concerts of early music are successfully arranged. This latter kind of information must be invaluable to musicians in the area and one wishes the example may be followed extensively for other cities everywhere.

STOP PRESS

The Haslemere Festival will be held this year from 18-26 July.

Ralph, a newspaper for medieval and renaissance teaching, has announced the completion of its first year. Printed three times a year in January, April and October at Kent State University Press, it publishes contributions from teachers of medieval and renaissance art, history, literature, music, philosophy and theology. Subscriptions ($3.75 a year) and further information from Joanne Kantrowitz, *Ralph*, Kent State University Press, Kent, Ohio 44242.

Nicholas Harnoncourt and the Concentus Musicus Wien will be touring Australia and New Zealand in 1975 and during 1975 Nicholas Harnoncourt will direct an international Bach Course at the Hague, concerts at the Holland Festival and performances of the St John Passion with the Concertgebouw Orchestra.

The Motet Choir and Viol Consort of the Collegium Musicum of the University of Chicago, directed by Howard Mayer Brown, gave concerts on 17 and 19 January which included motets by Isaac, Bach, Hassler, Zachow and Praetorius.

London Pro Musica, which is a concert-giving group as well as a publisher, gave programmes of French and Italian music in Oxford and London in February, March and May. Their future plans include a performance in Canterbury Cathedral on 12 July. They have just recorded an LP of *Music from the time of Rabelais*.

The Halcyon Consort from Birmingham gave its London début at The Wigmore Hall on 27 February in a baroque programme for recorder (Alan Davis), viola da gamba (Kathrin Michaelis) and harpsichord (John Craven).

The Consort of Musicke, directed by Anthony Rooley, gave its first QEH concert on 24 February with *Music in Renaissance Venice*. On 18 January in the Purcell Room they presented an unusual programme with two lute-song cycles, *Songs of Mourning* by Thomas Campion and John Coperario and *The Twelve Wonders of the World* by Sir John Davies, with music by John Maynard. The Consort's first weekend school of 1975 was devoted to the Italian 'Canzona Francese'.

The 27th Staufen Music Week will be held from 18-26 July 1975 with the main theme being 'Early Music in Germany'. Registrations close on 30 June with Staufener Musikwoche, 7813 Staufen in Breisgau, Rathaus, Germany, from where full details can be obtained.

The Ruckers Genootschap will hold its fifth summer course from 28 July until 6 August 1975 with Kenneth Gilbert. Scholarship applicants should apply to the Belgian Ministry of Culture, Kortenberglaan 158, B-1040 Brussels (for United States and Canadian applicants) and to the Music Officer, Music Department, British Council, 97/99 Park Street, London W1Y 4HQ (for British applicants). Applicants must submit a *curriculum vitae* proving that one of the following prerequisites is fulfilled: harpsichord training at an advanced level, graduate of recognized music academy or conservatoire, laureate of an international harpsichord competition (finalist or semi-finalist), recommended by a recognized harpsichord teacher.

A series of fourteen concerts is being planned for the Raphael Cartoon Court at the Victoria and Albert Museum, London, starting on 8 April and continuing throughout the summer. The concerts will take place on Tuesday evenings at more or less fortnightly intervals. Every second concert will be given by *The English Concert*, directed by Trevor Pinnock, which has been adopted for the series as 'The Baroque Ensemble of the Victoria and Albert Museum'. Maurice Cochrane, who arranged the very successful lunchtime chamber concerts last autumn, is acting as artistic director for the new series. Provisional dates and details are as follows: 8 April The English Concert; 22 April The London Sinfonetta; 6 May The Music Party; 13 May Kenneth Gilbert on the 'Vaudry' Harpsichord (1681), newly acquired by the Museum, and now restored to its original state; 20 May The English Concert; 3 June The Fires of London; 17 June The English Concert; 1 July to be decided; 15 July The Kings Music; 2 September Colin Tilney; 9 September George Malcolm; 23 September The English Concert; 7 October The Boismortier Ensemble; 21 October The English Concert.

Dulcimer publications
David Kettlewell has advised us of two further 18th-century publications for dulcimer: Carlo Monza (*c.* 1740-1801) Hackbrett Sonata c-dur for dulcimer and continuo published by Musikverlag Josef Preissler, Munich, and Hackbrett-Tablature von 1753, for solo dulcimer, being tunes from a Danish MS transcribed to staff notation and edited by Schickhaus, from the same publisher.

Correction
The Three Madrigals by Arcadelt advertised as published at £1.20 by Antico Edition in our last edition are in fact published at 90p.

Illustrations on pages 143 and 207 are by Robert Kindred.

Friedrich von Huene has advised us that the prices given in Christopher Ball's article (*EM*, January 1975) no longer apply. Please refer to him direct.

The lute worldwide—1

Australia

Early music, long proclaimed on gramophone record, and demonstrated by the visits of Carl Dolmetsch, Studio der frühen Musik, Julian Bream, Syntagma Musicum and the Early Music Consort of London, has met with increasingly receptive and knowledgeable audiences. Recitals by local performers are, however, somewhat rare.

The most distinguished Australian lutenist is Anthony Allan who trained in classical guitar at London Guildhall and then at the State Music Academy in Vienna under Karl Scheit. At the same time he trained in chamber music under Professor Mertin, an authority on early music. He now lectures in the guitar and lute at the Tasmanian Conservatorium of Music. He has given many concerts in Tasmania and Queensland, usually playing lute in the first half and guitar in the second half of the programme. In some concerts he has accompanied a singer in lute songs and guitar songs. His first recital devoted entirely to lute songs and solos was in 1964 for Musica Viva in Brisbane, when the singer was Janet Delpratt. Anthony Allan has given many lute recitals for ABC radio and television both in Brisbane and Hobart. He is also making a record of lute and guitar music which will have Australia-wide distribution. It will be released in 1975 by Candle Records—CFPS-058.

The Renaissance Consort of the Tasmanian Conservatorium was formed by Anthony Allan in 1968, and besides its local concerts and demonstrations to schools, has made two successful visits to Melbourne. Prior to this, Anthony Allan had formed a Renaissance Consort in Brisbane which was giving concerts for music societies there in 1966. Right from the beginning he made Thomas Morley's *First Book of Consort Lessons* the mainstay of their repertoire. Lute songs and solos were also included in the programmes. 'The main difficulty of popularizing the lute here' he writes, 'is the cost of the instrument plus the fact that I don't live in one of the big cities of Australia.'

A special recital by Australian counter-tenor Hartley Newnham and lutenist Jonathan Rumin was given in Melbourne in June 1973. The programme consisted of 16th- and 17th-century English and Italian lute songs and dances, and included three contemporary works for solo voice by John Cage and Kim Williams.

There was only one lute recital in Melbourne during 1974. In April Jochen Schubert, Lecturer in the Faculty of Music at the University of Melbourne, performed several Dowland pieces in the programme 'Open House with George Dreyfus'.

Throughout Australia a number of lute kits have been put together by enthusiasts, while others experiment with native timbers—sometimes aided by the Lute Society's working drawings. Master-crafted instruments are made by Ben Hall in Sydney, and Peter van Ree in Melbourne, who is currently building a vihuela to form part of a comprehensive collection of early instruments being acquired by the Faculty of Music at the University of Melbourne for the use of students in the Degree courses.

Perhaps the best-known local maker is Fabrizio Reginato, who in 1963 set up his workshop at Anthony Allan's home in Brisbane. Before that he worked in a furniture factory as a wood carver, and had only made one or two guitars. Although he now lives in Italy, he still makes the occasional instrument for Anthony Allan's students. Whilst in Australia he made eleven lutes, two pandoras and two citterns, as well as classical and flamenco guitars.

The majority of lutes played in Melbourne were made by Gerhard Reither of the MIGMA cooperative in Markneukirchen, East Germany. Helen Richmond, who indents historical instruments and sheet music, has supplied twelve of his lutes since 1969.

Lute may be taken as an elective at the University of Adelaide, is taught at the Tasmanian Conservatorium, and is used in workshop sessions at the Melbourne State College as well as in student concerts. In addition, several of Jochen Schubert's private guitar students are in the process of acquiring lutes. While as yet there are no lute societies in Australia, the lute has become an established part of the music programmes of universities and tertiary colleges throughout the country, and the training of fine young lutenists is assured.

HELEN RICHMOND

Holland

Over the past few years interest in lute playing and lute music has steadily grown in Holland. There is no lute society so Dutch lutenists join the English or American societies, or both, or none. Ten years ago there was not a single lute maker in Holland. Now we have in Nico van der Waals (van Teylingensh. 39, Oud-Karspel N.H., Holland) a first-class maker with baroque lutes, chitaronni, baroque guitars, and soon theorbos to his credit. He has a long waiting list.

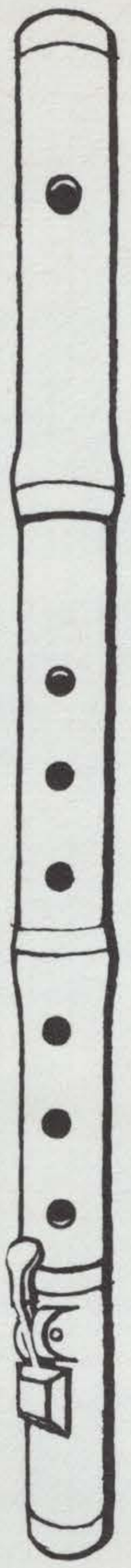
Audience interest in lute recitals is very great. The big impresarios will take only Julian Bream but Mr F. Visser, an impresario in the Hague, arranged concerts everywhere for Toyohiko Satoh, with much success. Each of our three Conservatoriums has a lute teacher. At the Hague there is Mr Toyohiko Satoh, with a large class of around 14, and already very good solo and continuo players have emerged. The Amsterdam Muzieklyceum has myself as Professor, and also for the Conservatorium, with three pupils at the former and five at the latter.

Around nine years ago we had our first lute week in Holland, with two other courses around two years ago and another course planned from 4-11 April 1975. Each year the Holland Festival engages several lutenists from Holland and abroad for operas, with lutes and chitaronni.

GUSTA GOLDSCHMIDT

United States of America

In the early sixties the directory of the Los Angeles Musicians' Union listed perhaps half-a-dozen professional lute players but it is probable that none of them considered it anything but a potentially profitable 'double' and



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Other subjects covered include biographies of composers, organists and choir-masters; the history of the chorister and his social environment; the individual choral foundations; and theoretical arguments on Church music. Another section deals with music of the Roman Rite, anthems, carols, hymnals. The practical aspects of choir and organ training are also covered.

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certainly not an instrument requiring or meriting any serious study. The 1975 directory of the same Union lists 14 lutenists under the heading *Lute/ Renaissance Lute*, which is apparently designed to maintain status for those who still pay their allegiance to the *laute* (a six-string Bavarian instrument), as does one understandably gratified studio musician who has been called on to record soundtracks for most of the renaissance and medieval films made in Hollywood in the last 30 years. The directory also lists six players under *Vihuela* (Spanish Lute), but repeated urgings have not yet succeeded in convincing its compilers of the legitimacy of the baroque lute.

Musical America publishes an annual Directory of the Performing Arts which contains approximately 20 pages of small type listings of concert bookings. A tedious scanning of the last four years revealed no definite trend, upward or downward, in the number of scheduled engagements for solo or ensemble lutenists. Although extensive, the concert information supplied is far from complete because the data is volunteered by various sponsors throughout the country. The categorical index of advertisers in the 1975 edition lists 75 names under 'Guitar and Lute', of whom 12 play lute or vihuela; it is noteworthy that not one offers to perform as a lute or vihuela soloist only—each is a lutenist-singer, a guitarist-lutenist, an accompanist, or an ensemblist. Evidently they and their managers feel that this bow requires more than one string. Incidentally, six of the 12 are Americans, three are Britons, one is Spanish, and the nationality of the other two is not known.

Concert announcements sent by members of the Lute Society of America to the Newsletter editor disclose that a number of university *collegia musica* now boast one or more lutenists, a rarity even half a decade ago, and that several concerts per month which feature lute are not unusual in San Francisco and in Washington, D.C., to name two cities. Other communities are limited to one or two per year and, undoubtedly, the number who have yet to host a first exceeds all the others.

Ten years ago it would have been difficult to find for sale in this country any lute other than one imported from Germany. Music shops still stock the Reither and Heinrich models but the made-to-order selection, usual waiting period four to 12 months, is competitive as to price, and quality can be found which is comparable to that of the best European makers. This is a welcome development since prices of imported master-level lutes, after conversion into deflated American dollars and the addition of import duty and freight charges, are beyond the reach of most. The number of lute makers is increasing as people seek livelihoods outside factories and offices, and as makers of other instruments diversify to participate in the growing lute market. The list of makers published by the LSA includes the names of 34 Americans: for some it is a labour of love and in no sense a commercial enterprise, but for others it is a livelihood. Those who offer to supply ser-

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viceable, light lutes under the $500 price, which most students regard as a top limit, have steadily growing backlogs of orders.

The light lute trend seems to date from about 1970, they were seldom met with before that, and some long-established makers have altered their designs in response to the demand. The light-versus-heavy controversy continues to generate heat, with epithets like 'bomb-shelter' and 'rubberband-lutes' exchanged. Players also wage their ideological warfare predictably: some claiming the necessity for heavy instruments, strings, and fingernails if they are to be heard in today's large concert halls; others decrying the non-descript sounds produced and suggesting that the real reason for their bastard equipment is unwillingness or inability to develop the control needed to play true lutes. Perhaps the 10-string guitar and/or electrical amplification will eventually resolve this old dispute.

The Lute Society of America's first two years, 1966-8, were precarious and for its survival Kenneth LaBarre, the founding president, is almost solely responsible. Membership has doubled in the last four years and in 1974 stood at just over 300. Growth has been slower than might have been expected for so populous a country as the United States. This can be attributed in part to the difficulty of conducting all affairs by mail, a cumbersome process even if a supply of enthusiastic, verbally oriented directors were assured. Also, there has been a lack of vigorous solicitation on an individual basis and no advertising programme.

Meetings of members have occurred with more or less regularity in Vancouver (British Columbia), San Francisco, Los Angeles, Chicago and New York City. Expansion of such activities by the formation of affiliated chapters throughout the country is being studied. The Society also offers an annual *Journal*, four *Newsletters* per year, access to microfilms and information about any and all aspects of lute playing—makers, teachers, editions, etc.

The *Journal*, in addition to its very necessary function of providing student and professional musicologists with another forum (publication credits are vital for them), has made available some otherwise hard-to-come-by modern, practical research such as Eugen Dombois' work on temperaments for fretted instruments and Toyohiko Satoh's article on low-tension octave-stringing. The *Newsletter* has supplied information about lute happenings throughout the country and the world: recordings, concerts, meetings, workshops, summer schools. It has also regularly carried printed solo and duet tablatures. (Donna Curry resigned the editorship of the *Newsletter* with the issue of January 1975 but will forward or respond to inquiries addressed to her at P.O. Box 194, Topanga, California 90290.)

A file of 1974 correspondence measuring 8¼ inches reveals a quality of the American lute revival that is not apparent from a recital of statistics. That is the *mystery* of so many people with no close contact or experience with lutes being moved to set about

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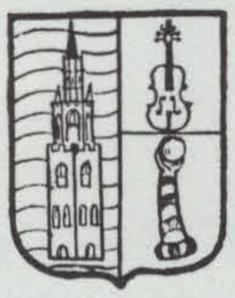
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playing and building them, and writing to ask for help. Except in a handful of US cities, they have no companions or other encouragement initially; the inspiration seems to be in nearly every instance singularly personal.

Any prediction about an unprecedented phenomenon has dubious value, but one cannot help wondering: how long will it endure, will it spread to the Establishment, perhaps invade the major concert halls? Intuition says that it will continue long and a sufficiently large audience will be found—but a different audience than frequents concert halls now. However, all things are possible to a performer with the right brew of temperament, repertoire, and publicity. In truth, not many lutenists seem concerned about such uncertainties. Most seem content with the prospect of a life-long banquet of elegant music. DONNA CURRY

Historic reunion

The largest number of lutenists yet to convene in the Americas witnessed in September 1974 the reunion of two influential and delightful pioneers of the early music adventure—Diana Poulton and Suzanne Bloch—and the re-forming of their historic lute duo. A concert at the White Oak Theater in Carmel Valley, California, on 7 September was their first joint appearance since the Haslemere Festival of 1935 in England when, for probably the first time in three centuries, they recreated duets from the *Jane Pickering Lute Manuscript*. The 1935 audience could not possibly have been more grateful, enthusiastic, and admiring than were the 1974 auditors.

In the years between, both pioneers had pursued supremely successful careers as performers, teachers, and scholars: Suzanne is a faculty member at The Juilliard School, Diana at The Royal College of Music. Suzanne is finishing a biography of her composer father Ernest Bloch; Suzanne is president of the Lute Society of America, Diana president of The Lute Society in England; the contributions of both to the current lute revival cannot be overestimated.

Diana Poulton's lifelong study of the 16th-century composer John Dowland and his music also supplied the focus for the Lute Master Class and Seminar held in conjunction with the Bloch-Poulton reunion. The Master Class and Seminar, founded and directed by Los Angeles lutenist Donna Curry, is an annual, weeklong, limited enrolment, residential school which brings leading scholars, players, and makers together with professional and amateur lute students.

The faculty in 1974, in addition to Suzanne Bloch, Diana Poulton, and Donna Curry included the player and instrument builder Ray Nurse from Vancouver, B.C. In attendance were residents of Switzerland, England, Canada, and many of the United States. Sponsor of the school is Hidden Valley Music Seminars in Carmel Valley. Executive Dean Peter Meckel has announced the 1975 participation of the player and teacher whom most cognoscenti consider the greatest of modern times—Eugen Müller-Dombois. G.H.

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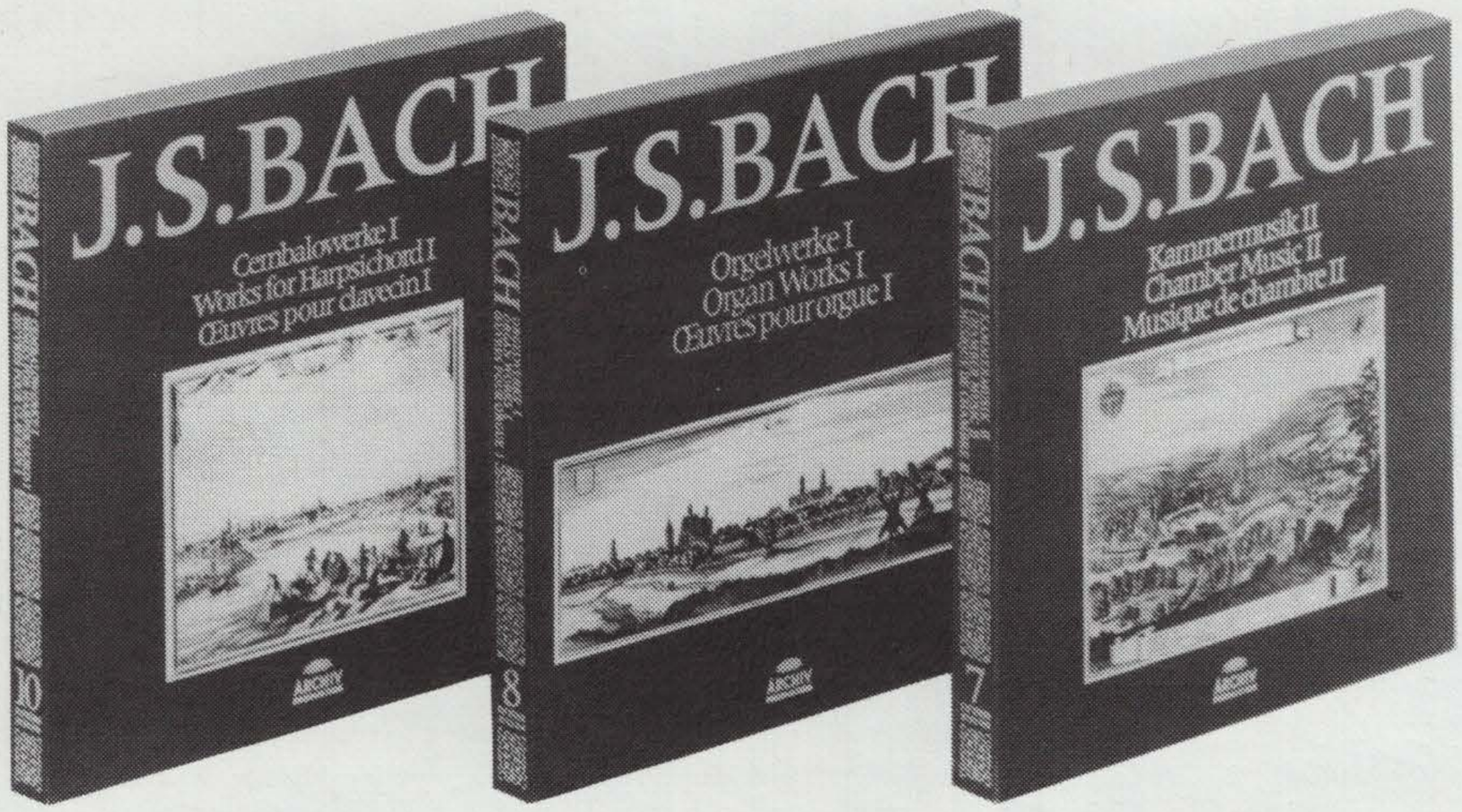
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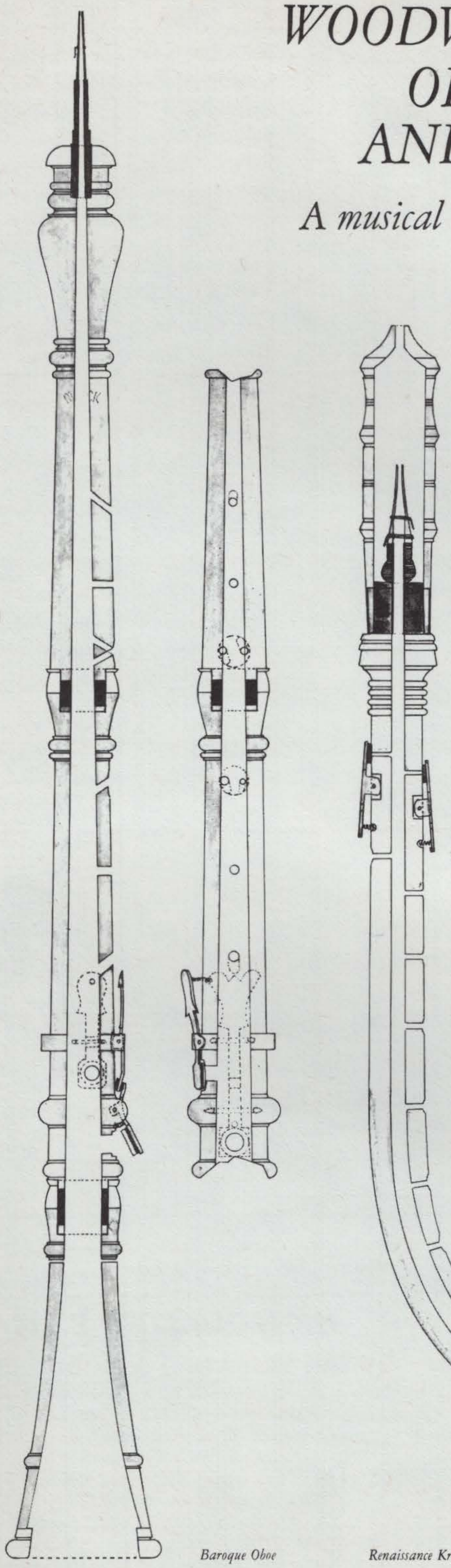
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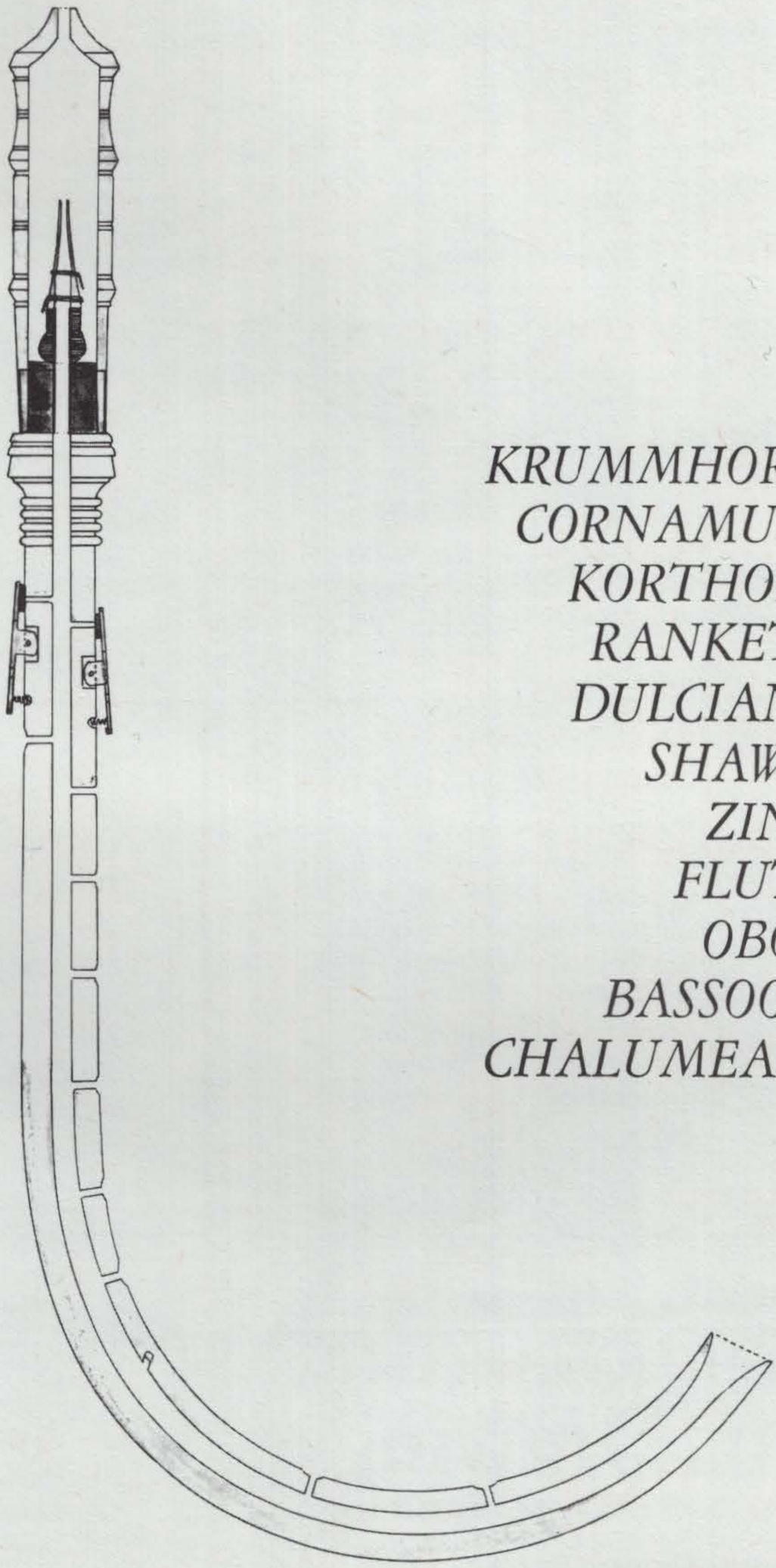
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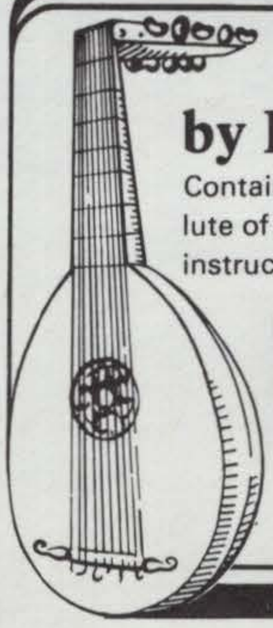


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EARLY MUSIC

edited by J. M. Thomson · VOL 3 NO 3 JULY 1975

EMANUEL WINTERNITZ Secular musical practice in sacred art 221

WILLIAM PRIZER Performance practices in the frottola 227

ROBERT DONINGTON Arnold Dolmetsch 236

RUTH DYSON Bend the finger at all three joints: Wanda Landowska's teaching methods 240

JEREMY MONTAGU The 'Authentic' sound of early music 242

CHRISTOPHER MONK First steps towards playing the cornett 2 244

MICHAEL G. ZADRO Woods used for woodwind since the 16th century 2: a descriptive dictionary 249

DAVID FALLOWS Performing early music on record 1: the Italian Trecento 252

Where the wind blows / Christopher Monk 261 Rameau's *Les Boréades* / Robert Donington 263 International lute week 1975 / Michael Lowe 265 Book reviews 269 Music reviews 275 Correspondence and queries 289 Activities 301 Recordings–quarterly check list–13 313 American instrument research and performance / Bruce Bellingham 323
A note on the music supplement 327
Supplements: Register of early music, Register of early instruments—*Keyboard 2*

Editors and impresarios sometimes promise marvels that infinitely recede. We apologize to readers who were looking forward to the second part of the lute revival this month. Union difficulties within the printing industry made it advisable for us to postpone this until October, when it will appear with all its promised attractions, including James Tyler's history of the renaissance guitar.

This issue brings several new features, however. We start retrospective record surveys, with David Fallows on the music of the Trecento. Howard Mayer Brown, who follows in October, contributes the first guest editorial on a topic that we hope will be pondered in music colleges, academies and conservatoriums throughout the world. We hope our single subscribers in Iceland and Israel will bring it to the attention of their

Cover: The car of Diana, the car of Apollo and the ship of Charles V, from Denis van Alsloot's 'Ommeganck' (procession) of 31 May 1615, representing the Triumph of the Archduchess Isabella, who commissioned this vivid painting of a magnificent baroque procession. In the foreground Diana, decorated with stars to show she is Queen of the Night, with her Nymphs, have come to honour the Archduchess. They allude to her skill in shooting down the popinjay. On the middle car, Apollo plays the harp, surrounded by his Nine Muses. The third car, unlike the other two which were freshly-built for the occasion, was an old one, greatly admired and refurbished for the Madonna and Child, with a court of ladies and a few shipboys pretending to adjust the rigging and control the rudder. Full details of the whole procession can be found in James Laver's Isabella's Triumph, *the Faber Gallery, London, 1947. See page 327 for the complete painting.*

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Advertising copy for the October issue is due on 1 August. Late copy can only be accepted at the editor's discretion.

Editorial copy for 'Activities', etc., is required three months before publication, i.e. 1 July for October, 1 October for January, etc.

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respective musical administrators. Guest editorials will continue whenever suitable subjects arise. Readers may feel spurred on to take part in 'Talking Points', a short statement on a controversial theme, which begins on page 242. The checklists of recordings, incidentally, will not be dropped: they will continue as long as they are found useful.

Musicians involved in early music, although sometimes accused of musical and political escapism, are also involved in the real world, however philosophers may interpret its substance. It is in this spirit of involvement that we shared the sufferings in South East Asia that we were witness to during April, from the safety of a western capital. The chilling photograph of two blinded young musicians in a Sunday colour supplement symbolized tragedies that became common, but never commonplace. Impotent in any direct sense we might have been, but concern and compassion are their own arbiters, in whatever universal reckoning ever takes place.

JMT

Training early musicians

Early music is flourishing as never before. London, New York, Vienna and various other world capitals all have in residence several local professional early music ensembles. Concerts are usually well attended and often enthusiastically received. A number of regularly constituted viol consorts have by now been formed. Competent lutenists are no longer as scarce as hens' teeth. And choral groups in concert halls, churches and universities frequently sing the greatest masterpieces of the Renaissance, by Dufay, Josquin, Lasso, Byrd and others. Baroque choral music has almost become a part of the standard repertory. In addition to professional ensembles, groups of dedicated amateurs and some, including both professionals and amateurs, meet regularly to play and sing in every city of the western world. All this activity is impressive. Much of it is serious and well meaning, and many 'early musicians' maintain a remarkably high level of standards.

As encouraging as the early music scene looks, however, we should not congratulate ourselves prematurely or feel complacent about how healthy the situation is. It is not and will not be until a fully professional cadre of performers exists whose standards are as high as those of musicians in symphony orchestras and chamber music groups. And we shall not reach that goal until there are better means available for training early musicians.

In the first place standards of performance need to be established and maintained in colleges of music that are as high for the lute, viol, recorder and so on, as they are for the piano, violin and flute. It is encouraging that some colleges of music are finally beginning to admit students to learn viols and lutes as first-study instruments, but how many institutions can claim that they make demands on their early musicians as rigorous as those for 'normal' instrumentalists? We are surely past the time when every viol player is a cellist manqué, and every recorder player someone who could not quite make the grade as a flautist.

More important, though, we need to organize special programmes of instruction for early musicians. Aside from the basic training in musician-

ship that we should all have received, whether we compose, perform, conduct, or even, God forbid, pursue a career in musicology, players and singers of early music need to follow a course of study as clearly designed for their own particular requirements as those programmes already in existence for training orchestral musicians. For example, they need courses in the history of music so that they have at least a nodding formal acquaintance with the works of the great masters of the Middle Ages and the Renaissance. Whatever their special competence, performers should know the music of Machaut, Dufay, Josquin and Byrd at least as well as concert pianists and orchestral violinists know the music of Mozart, Haydn and Beethoven.

Since performers in past times enjoyed more freedom to 'interpret' the written notes than, for example, modern orchestral players have, they must receive special training to teach them how to collaborate with the old masters; they need to become, as it were, 'practical musicologists'. Performers should know enough about earlier forms of notation, for instance, to be able to evaluate for themselves what modern editors have done in preparing new editions of old music. Even more crucial, performers should have some experience in playing direct from medieval and renaissance manuscripts and printed books (or at least facsimiles of them) so that they understand the sorts of problems early musicians faced, and are thus better able to know what was possible or impossible, what permissible and what necessary. Certainly early musicians need to find out what principles govern modern editors in deciding how syllables of text fit the notes in vocal music. They may well be shocked to discover how often the text has been added in hit-or-miss fashion almost as an afterthought by some 'ivory tower' musicologists, but in any case they may often be able to come up with solutions that better fit their own voices. Early musicians must know the principles by which unspecified accidentals are added to the written notes, if only so that they can occasionally change the 'sacred' versions authorized by the authorities without feeling guilty and with some degree of confidence that they are only doing what by right the composer would have expected them to do. Early musicians must know how and when to embellish their melodic lines with graces and divisions—and the difference between what is appropriate for an early 14th-century composition and one written in 1590—and they should be sensitive to the diverse requirements of scoring early and late pieces for voices, instruments, or some combination of both. In short, it is hard to escape the conclusion that the most convincing (or at least convinced) performances of early music will be those by musicians who have made their own 'editions' of the music they play, whether or not these are actually written out or merely agreed upon in rehearsal. Teaching performers to do such things, moreover, should be extremely stimulating for a musicologist, for he will certainly learn as much as his students.

We should be delighted that early music flourishes, in its own non-establishment way. And we should be delighted that some colleges of music are beginning to admit the validity of training early musicians. But at the same time, we should ask them to raise their playing standards and beg them to institute a supporting programme of instruction that will prepare their students satisfactorily for a demanding professional life.

HOWARD MAYER BROWN



Secular musical practice in sacred art

EMANUEL WINTERNITZ

The study of secular music in the Middle Ages faces two grave problems—the scarcity of surviving instruments and of pertinent, precise information. This may seem surprising when we know that Europe in the Middle Ages teemed with music and abounded with musical instruments of many shapes, sounds, and functions. Nonetheless, only a handful of medieval instruments have survived. Climate, war, iconoclasm, neglect—all have taken their toll. Also, fragile tools die not only by neglect, but also simply from being played.

One could also turn to treatises on music and on musical instruments and their playing methods (and to references in literature), but here we find another lacuna. Medieval treatises generally focus on problems of harmony and theories of musical proportions. They reveal little about performance; the techniques were taken for granted and even if occasionally some information as, for instance, about tuning of the rubeba and of the viella is provided, as in the famous *Tractatus de Musica* by Hieronymus de Moravia from the time of Thomas Aquinas, we find nothing about playing methods, the manner of stopping and bowing or about shape and structure of the instruments. Even if such descriptions were given, information can rarely be exact. How can words describe precisely the curvature of fingers acting on a keyboard or stopping strings, or holding a bow—or the shapes of an instrument or of a singing mouth, or of the lips of a trumpet player? Here, pictures are better than words. In Goethe's words, 'Language cannot express the individuality of the phenomenon (*das Individuelle der Erscheinung*), the specific.' Our words for the species are always general. Goethe was delighted when he saw the lithographs of Delacroix, illustrating scenes from his *Faust*, he felt that his words had become more vivid, 'translated' into pictorial details.

Thus, for reliable information, the historian of music must turn to representations of musical scenes in painting, sculpture, and other branches of the visual arts. It is important in this connection to remember that for many centuries most figurative art (sculpture, wall paintings, altar pictures, illuminated manuscripts) was devoted to sacred topics and therefore controlled by the ecclesiastic authorities. It was the priests or theologians who determined the choice of themes and advised the artists on many details of execution. How much portrayal of secular life, for instance of musical life, is included in the sacred works of art remains a problem for the historian of music and his critical interpretation of the visual evidence. If sacred painting depicts the heavens, with the angels singing and playing, how much reliable information can we expect to find there about secular music? Did the painters simply transfer earthly ensembles, profane or ecclesiastical, into the celestial spheres? Or did they expect the angels to be unhampered by the earthly laws of acoustics, to play special celestial instruments, and to perform in groups of ensembles unknown in earthly practice? Were the artists able, then, to follow their unbridled imaginations and to compete with the mystic and poetic interpreters of the Scriptures, filling the heavens with fantastic shapes and other objects never seen on earth?

The musical topics in the visual arts of the Middle Ages were for a long time limited to illustrations of the Scriptures, especially of Psalms 43, 71, 92, 108, 147, 150, and of apocalyptical themes. The apocalyptical subjects were:

1. The seven angels with trumpets (Rev. 8: 2,6)

The Virgin and Child Surrounded by Angels *by Geertgen tot Sint Jans, the Netherlands, 1465-1495 (Museum Boymans-van Beuningen, Rotterdam).*

2. The seven holy men playing instruments in front of the Lamb (*numeri habentes cytharas*).
3. The two figures flanking each of the animals with the Lamb (*tenens cytharam* in Spanish Beatus manuscripts, represented with long-necked fiddles).
4. The seven holy men, *stantes super mare vitreum habentes cytharas* (Rev. 15: 2).
5. The Twenty-Four Elders surrounding Christ in Glory (Rev. 5: 8). For the organologist, this theme is by far the most rewarding of the apocalyptical visions.

In illustrating these texts, the artist was usually not free. The interpretation of the Scriptures and of other ecclesiastical texts was provided to him by the Church. He depended on the guidance and often on strict instructions from the ecclesiastical authorities. Yet, within these limits, the artist achieved some freedom by the very nature of his medium, painting or sculpture. Where the Scriptures, the theologian, or the poet used words, the painter and the sculptor were permitted and, of course, expected to add details to create a lifelike, sensuously convincing appearance. For this task, they often turned to mundane objects, for instance, musical instruments. The Twenty-Four Elders depicted in miniatures of Beatus manuscripts, such as those in the 17th-century manuscript of St Severus in the Bibliothèque Nationale, Paris, all hold the same kind of instrument—usually vielles of their time. But, as soon as sculptors were commissioned to create the multitude of elders in the portals of the abbey church of Moissac and other Romanesque churches, the natural artistic tendency toward variety gained the upper hand, and though all the elders retain the vielles as their attributes, these instruments were sculpted in many variants (different contours, different number of strings, different shape of sound holes, etc.).

Later, when the elders are shown in the Portico de la Gloria of Santiago de Compostela they play different instruments including harp, psaltery, organistrum, vielles, and others: a full irruption of secular musical tradition into the realm of sacred art. The sculptor simply took what was familiar to him from his everyday environment, and also familiar to the faithful who felt invited to the church by this concert of the elders.

At this point, one may ask how strict the distinction was between sacred and secular musical practice and whether the instruments depicted in sculpture outside were actually played in church and participated in the liturgy. This is a difficult chapter in the history of church music, revealing the slow, gradual, and hesitating admission of instruments into the service. The Sistine Chapel is still restricted to vocal music, and the organ, today, the proverbial queen of instruments, was banned from church for centuries because in Imperial Rome, the hydraulic organ had provided the customary musical accompaniment to animal and gladiator fights in the circus and, probably, the musical background to the martyrdom of Christians.

The liturgical and moral value of music and its instruments have been discussed and re-examined by the Church with ever-changing results from the early fathers up to our times. The following statements from the early history of sacred music reveal the ambivalence. Clement of Alexandria in the 2nd century told the members of his flock that they should accompany their singing with instruments: 'You do only what the just Hebrew King, David, did with God's approval.'





Left: *King David with musicians by B. Antelami, Parma Baptistry.*
Below: *Two Elders from the Abbey of Moissac with vielles, one of which is bowed.*



Saint Augustine, himself a great connoisseur and theorist of music, was sterner, despising oboe and kithara players as vulgar. Still we find some ambivalent feelings in his *Confessions:* 'Sometimes I would wish that all the sweet melodic songs which David's psalter sounded should be kept away from my ears and that of the Church; and in such moments it would seem less dangerous to me what I heard about Bishop Athanasius of Alexandria, namely, that he had the singer (lector) sing the Psalm with such moderation of verse that it would amount to reciting rather than singing. But, on the other hand, I remember the tears to which I was moved by church songs, the time after I regained my Faith.'

The apocalyptic elders are not the only topic in the Scriptures that admits secular instruments. There are also themes from the Old Testament: King David, as a musician, and the Psalms, especially Psalm 150; furthermore, outside the Scriptures, the many secular musicians depicted in miniatures in the Cantigas de Santa Maria of the 13th century; the angel concerts accompanying Marian themes, such as the Annunciation, the Nativity, the Death of Mary, the Assumption, the Coronation, and others; and the drolleries. We may examine one or two examples from each of these topics.

King David is frequently shown in illustrated manuscripts, playing an instrument and surrounded by other musicians, usually vielle players (*viellatores*), and jugglers (*joculatores*). David's instruments and those of his entourage invariably are real, not fantastic, instruments from the secular realm such as rotta, harp, psaltery, vielle, and various wind instruments. In a manuscript in the British Museum (Cotton Ms. Tib. CVI, folio 30 v.),

he plays a Romanesque harp; the Holy Ghost hovers over him as a source of inspiration. Among the retainers, we recognize a vielle player and a juggler manipulating three balls and three knives. The most majestic and, at the same time, subtle representation of the Rex Psalmista is in the relief by Antelami from the end of the 12th century, in the baptistry of Parma. The large musicians, flanking the king, play instruments sculpted with great precision: a bowed, four-string vielle and a cittern.

The Cantigas de Santa Maria, a large collection of Spanish monophonic songs of the 13th century, praising miracles of the Virgin Mary, reminiscent of the *Miracles de Notre Dame* by the Provençal trouvère, Gautier de Coincy, were collected for Alfonso X el Sabio, King of Castile and Leon. After having reconquered Seville from the infidels, King Alfonso had become enthusiastic about the Moslem civilization and kept Moorish musicians at his court. The forty illustrations of the Cantigas depict instrumentalists (Christians as well as Moslems) most of these showing two players, side by side. These miniatures represent the richest instrumentarium depicted at that time, reflecting with unsurpassed exactness the secular usage at the court of Alfonso X. They are, therefore, a main source of actual instrumental practice of the 13th century.

From the middle of the 13th century on, there is an enormous invasion of musical angels into Christian imagery, in some regions slowly, in others with astonishing speed. The main factor is the strong turn toward the cult of the Virgin Mary. Browsing through hundreds of angel concerts between the middle of the 13th and the middle of the 14th centuries, one finds most of them related to the topics of the Nativity, Adoration of the Child, Ascension, Assumption, Coronation of the Virgin, Mary in Glory, Mary in Paradise, and the *Sacra Conversazione*. The strict monastic discipline, chiefly Dominican and culminating in St Thomas' *Summa*, aiming at a consistent metaphysical system and given to epistemological speculation, was counteracted by the mystic trend of the Franciscan movement given to miracles and visions, approaching the supernatural in highly poetical images, through words and pictures and through musical sounds.

There is a direct line from St Francis' *Canticle of the Sun* and from the Franciscan ideas in the teachings of Bonaventure to the poems of the Franciscan, Jacopone da Todi, who wrote the famous *Stabat Mater*, besides many other hymns in honour of the Virgin; and later to the stories of the Virgin and of saints which were compiled in the *Legenda Aurea* of Jacobus de Voragine. The ground was also prepared by the chivalrous exaltation of woman by troubadours, trouvères, and minnesänger.

This turn toward Gothic poetry and especially Mariology and its interrelations with the Franciscan movement would alone explain the presence of angels near the Madonna, glorifying her by voice and instruments. But it would not sufficiently explain the sudden appearance of large angel choirs and angel orchestras. Here we have to look for another phenomenon and we find it in the evolution of polyphony in France and Italy, one of the most crucial turns in the history of medieval music. The development and spread of polyphony is exactly contemporary with the invasion of the angel concerts into late medieval painting, and this, in all likelihood, is more than a coincidence.

For large groups of angel musicians accompanying the Assumption and the Coronation of the Blessed Virgin, the painter, unfamiliar with the instruments played in heaven and lacking instructions from his clerical

Facing page: Mary, Queen of Heaven, *by the Master of the St Lucy Legend, Bruges, Flanders, c.1485 (Samuel H. Kress Collection, National Gallery of Art, Washington, D.C.).*





A goat bowing a jawbone with a rake, from one of the many illuminated pages by Jean Pucelle in the Hours of Jeanne d'Evreux, *Paris, 1325-28 (The Metropolitan Museum of Art, The Cloisters Collection).*

advisers, must have turned naturally to the large number of instruments known to him from secular usage. Thus, he just lifted them from earth into paradise. But, while the shape of the instruments and their playing manner are portrayed with such precision as to please the eye of every historian of instrumental music, the grouping of the musicians and their combination into ensembles is often far from being true to real practice. And it is here where the iconology of music has to exert much criticism.

A comparison between two extraordinary 15th-century paintings, both devoted to the Virgin Mary, may illustrate our problem: the first, by Geertgeen tot Sint Jans, shows the crowned Virgin with the Infant, enshrined by dense clouds of angels, performing angels—in fact, the largest accumulation of instruments depicted at the time. While the painting echoes Gothic tradition in many ways and reveals some familiarity of the painter with the Pseudo-Areopagitan and the Thomistic doctrines (the consonance of instruments symbolizing God as the prime mover of the universe), the single instruments are shaped after early earthly models and the same is true of the manners of performance, notwithstanding the small size of the whole painting.

The second painting, the *Assumption and Coronation of the Virgin* by the Flemish Master of the St Lucy Legend, combines in a unique and complex composition, views of the outer and inner heaven. The Virgin, rising to heaven, is accompanied by many angels; eight carrying her, four singing, eight playing instruments. Portrayed with minute care, they could never form a convincing earthly ensemble, i.e. corresponding to Flemish practice at the painter's time. The eight instruments, including three shawms and a trumpet, would overpower the four singers. The inner heaven, visible through a hole in the clouds, shows God the Father and Christ holding the crown and the Dove hovering above. Here, the proportion between the two groups of performers, eleven singers and six players of soft instruments, is realistic, i.e. corresponding to profane usage.

The last type of pictures that we have to mention in our search for traces of secular musical practice within sacred art are the drolleries—that puzzling branch of medieval imagination where the sacred and the unholy are in close proximity. If offers an untamed ocean of life, full of wild and fantastic creatures, pipes and drums, satyrs and nymphs, jugglers and beggars, foaming with sin and sex, and all this on the margins and between the lines of sacred texts. The pages of Books of Hours admit a crowd of whimsical and funny creatures, laymen and clerics and dream-borne compound animals, such as lion-reptiles and snake-goats, dragons with monk heads and friars with the hind legs of beasts of prey, mingling with the innocent beasts of the woods and fields, hare and deer, birds and monkeys. There are also peasants, shepherds, knights, jugglers, and acrobats. This multitude of creatures inevitably includes many musicians with their instruments, and it is here that we find, besides fantastic instruments and playful creatures, many exact portrayals of secular instruments and players of the time.

The themes of sacred art listed above, while not the only ones, are probably the most rewarding for the historian interested in the secular music of the Middle Ages. Extricated with delicacy and a critical eye from their celestial environment, they will help to complete our notion of profane musical life and thereby reduce one of the large gaps in musical history of the Middle Ages.

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Performance practices in the frottola

An introduction to the repertory of early 16th-century Italian solo secular song with suggestions for the use of instruments on the other lines

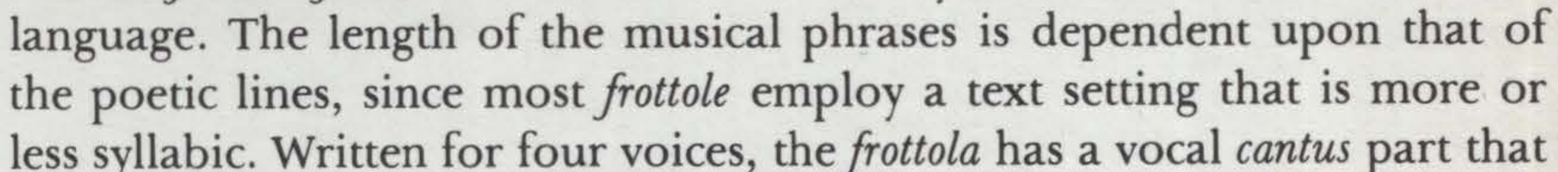
WILLIAM F. PRIZER

The *frottola*, the secular song of early 16th-century Italy, flourished from around 1490 to 1530. The centres of its cultivation were chiefly the smaller courts in the north-east of the peninsula—Ferrara, Urbino, Padua, and, above all, Mantua. Left to the modern-day performer is a large corpus of elegant works, much of which is available in modern edition,[1] by a wide variety of composers. The most important of these were Marchetto Cara (*c.*1470-1525), Bartolomeo Tromboncino (*c.*1470-after 1535), Michele Pesenti (*c.*1470-after 1524), and Filippo de Lurano (*c.*1475-after 1520).

Before he starts performing these works, the modern musician must make several crucial decisions; among those most important are the relationship of rhythm to metre, the medium of performance, the technique of ornamentation, the problem of text underlay, and the interpretation of the Italian poetic forms.[2]

Frottole are generally short compositions whose texts, written in the Italian *formes fixes*, are most often courtly in tone and amorous in language. The length of the musical phrases is dependent upon that of the poetic lines, since most *frottole* employ a text setting that is more or less syllabic. Written for four voices, the *frottola* has a vocal *cantus* part that is rather conjunct and lies within the range of an octave. Below this are the *altus* and *tenor*, which either are rhythmically active and produce thereby a texture of non-imitative polyphony (much like the 15th-century chanson), or else move in the same note values as the *cantus*, producing a homorhythmic texture. Finally, a 'functional' *bassus* rounds out the structure; it too alternates in style between rapid passages and slow-moving sections, the latter in fourths, fifths, and seconds. The harmonies are generally full, most often including both the third and fifth.[3]

The rhythmic nature of the *frottola* strongly affects the performance, both within the *cantus* and in the lower voices as well. Most of the works are written in duple time, the mensuration being either ¢ or C; many compositions, however, have a rhythmic logic that is opposed to the metre. Phrases tend to begin in duple time, to move to a triple, hemiola-like rhythm for the middle of the phrase, and then back to two for the typical feminine cadence (Ex. 1: ˈ = the rhythmic stress):



Ex. 1. Marchetto Cara: 'Io non compro più speranza'
(*Frottole, libro primo*. Venice: Petrucci, 1504)[4]

Others, however, are completely in duple time; the combination of word-stress and the logical rhythmic grouping of the melodic line usually makes clear the rhythmic nature of the work.

The *frottola* appears to have been solo song, that is, only the *cantus* was sung. This is apparent both from the layout of the original sources, in which only the top voice contains the entire text, and from the nature of the lower voices, to which the text can be added only with difficulty. The *bassus* often contains too few notes to accommodate the verses, whereas the *altus* and *tenor* contain too many. In addition, the middle voices tend to elide interior cadences and to span a rather wide range. Documentary evidence from Mantua, the centre of *frottola* production, tends to confirm a solo practice, rarely mentioning more than one singer

Textual and musical form in the Frottola

Text Form	Published Appearance	Manner of Performance
1. *Barzelletta* with 2-line *volta*, only *ripresa* and refrain set	1 2:‖:3 4 | 1 2′	*Ripresa* 1 2 3 4 — *Refrain* 1 2′ / a b b a — a b — *Piedi* ‖:1 2:‖ / c d / c d — *Volta* 3 4 / d a / d a — *Refrain* 1 2′ / a b
2. *Barzelletta* with 4-line *volta*, only *ripresa* and refrain set	1 2:‖:3 | 4:‖:1:‖:2′	1 2 3 4 1 2′ / a b b a a b — ‖:1 2:‖ 3 ‖:4:‖:1 :‖2 / c d d e a b / c d e a
3. *Barzelletta* with 2-line *volta*, both *ripresa* and stanza set	1 2 3 4 | 5 6:‖:7 8 | 1 2′	1 2 3 4 —— ‖:5 6:‖ 7 8 1 2′ / a b b a c d d a a b / c d
4. *Barzelletta* with 4-line *volta*, both *ripresa* and stanza set	1 2 3 4 | 5 6:‖:7 | 8:‖:9 | 1 2′	1 2 3 4 —— ‖:5 6:‖ 7 ‖:8:‖ 9 1 2′ / a b b a c d d e a a b / c d e
5. *Strambotto*, only 1st couplet set	1 2	‖:1 2:‖ / A B / A B / A B / C C
6. *Strambotto*, 1st and last couplets set	1 2:‖:3 4	‖:1 2:‖ 3 4 / A B C C / A B / A B
7. *Strambotto*, entire strophe set	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8 / A B A B A B C C
8. Sonnet, 1st quattrain set	1 | 2:‖:3	1 ‖:2:‖ 3 ‖:1 2 3:‖ / A B A C D C / B C D C / A B A / B / Da Capo
9. Sonnet, 1st quattrain and 1st tercet set	1 2 3 4 | 5 6 7	‖:1 2 3 4:‖:5 6 7:‖ / A B B A C D C / A B B A C D C
10. *Capitolo*	1 2 3 | 4	‖:1 2 3:‖ 4 / A B A / B C B / C D C / . . . / Y Z Y Z
11. *Oda*	1 2 3 4	1 2 3 4 / a b b c / c d d e / etc.

Key

numerals = musical phrases

2′ = extension of 2nd phrase of music

letters = poetic lines and rhyme scheme (capital letters = lines of 11 syllables; lower case letters = lines of less than 11 syllables).
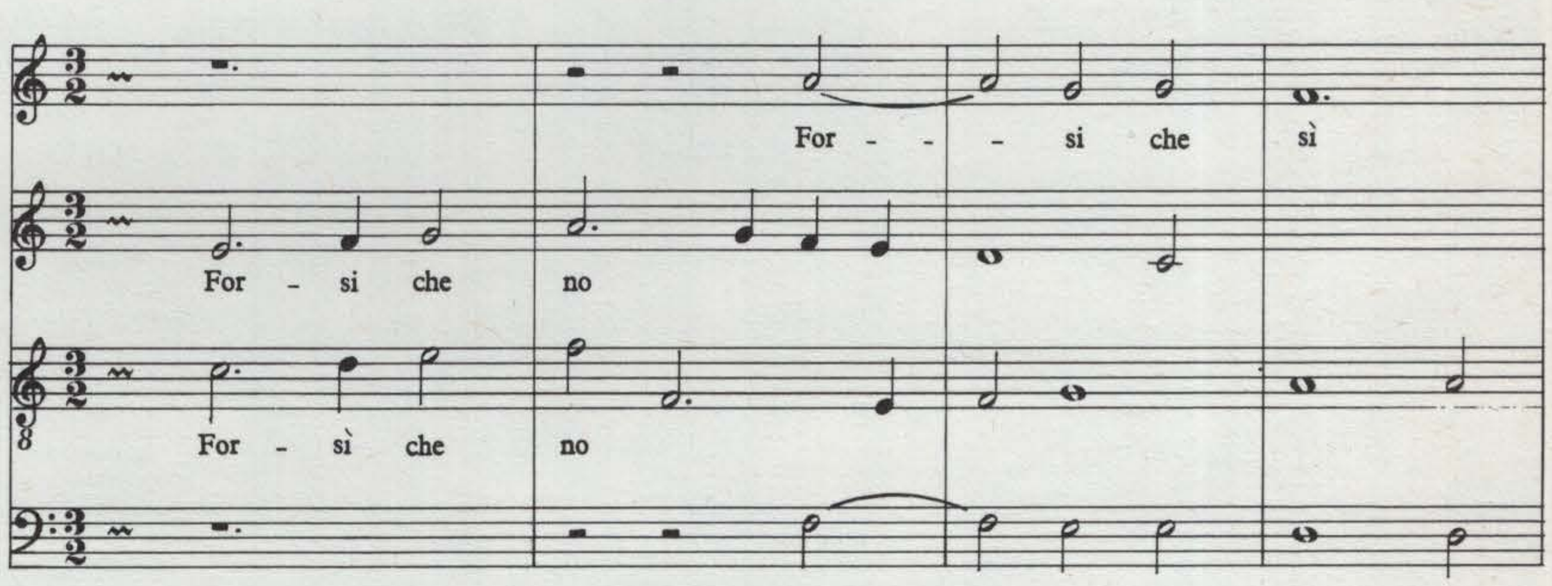
Title page of Andrea Antico's Canzoni nove, *Rome, 1510.*



1

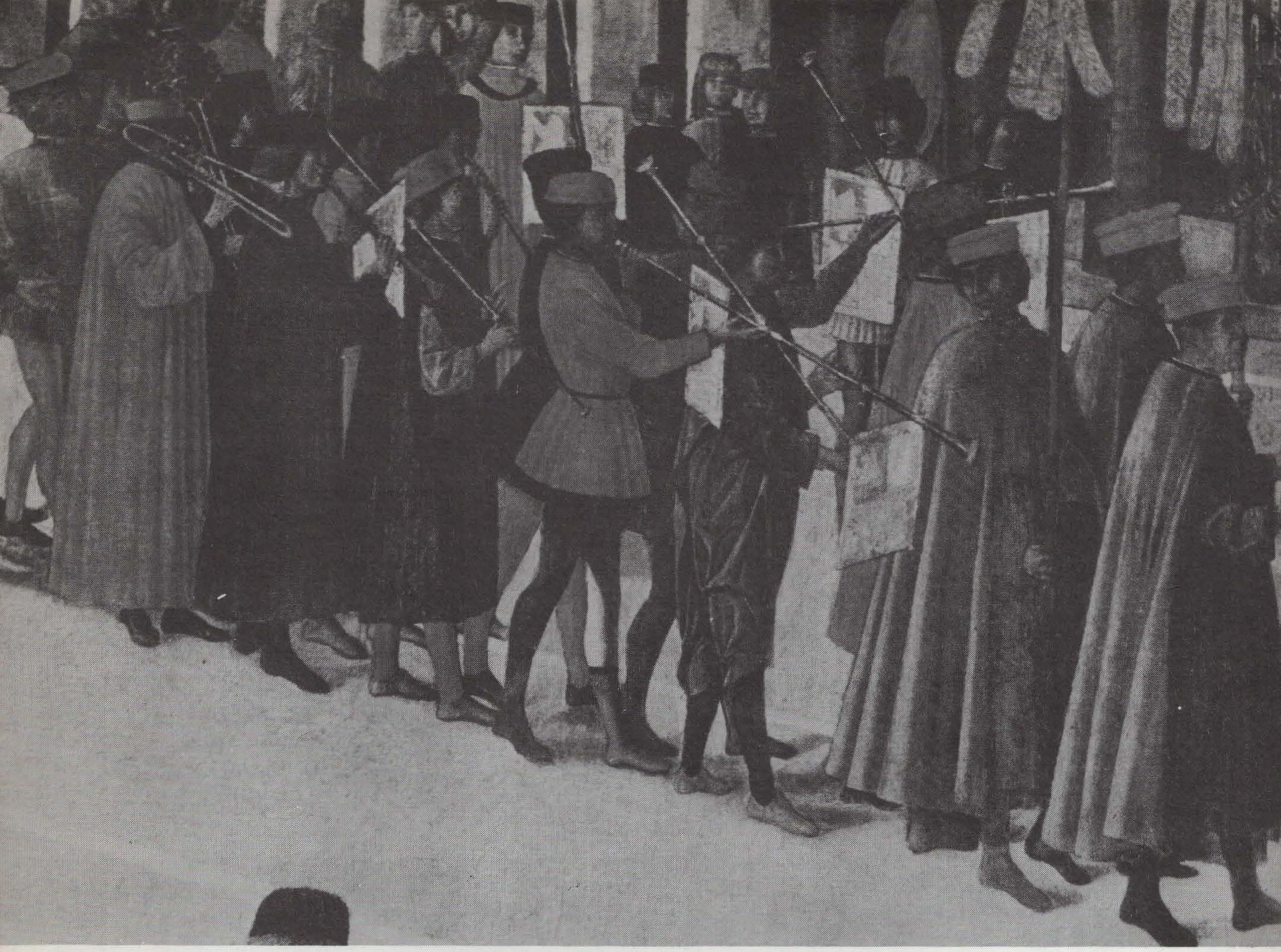
at each performance. It is also clear from Mantuan documents that women as well as men might have sung the works. For example, Marchetto Cara's first wife, Giovanna Moreschi of Novara, was a professional singer employed in Mantua during the early 16th century.

It should not be supposed, however, that all-vocal performance of *frottole* did not take place. The title page of Andrea Antico's *Canzoni nove* (Rome, 1510) shows four singers reading off the typical small, oblong choirbook of the *frottola* prints (I), and a small number of *frottole* have texts printed in the lower voices. Thus, in Pesenti's *barzellette*[5] 'Questa è mia l'ho fatta mi' and 'S'io son stato a ritornare', the refrain is texted in all parts. Cara's 'Forsi che sì' has a dialogue between the *cantus* and the inner parts (Ex. 2), and Sambonetti's *Canzoni, sonetti, et frottole, libro primo* (Siena, 1515) contains no less than thirteen works in which at least one of the lower voices is texted.



Ex. 2. Marchetto Cara: 'Forsi che sì, forsi che no'
(*Frottole, libro terzo*. Venice: Petrucci, 1505)[6]

Finally, virtually all of the *villotte*, frottola-like settings based on popular melodies, were apparently intended for an all-vocal performance. The popular tune lies generally in the *tenor*, and the *cantus* often does not include the entire text. Others feature dialogues between upper and lower voices.[7] These works must be regarded as representative of a small



2
Shawms, sackbuts, and trumpets in outdoor festivities; detail from Gentile Bellini's Procession in Piazza S. Marco *(1496).*

group of exceptions, however; even those more homorhythmic compositions to which texts may be fitted in all parts were more likely intended for solo voice and lira da braccio in the style of the 15th-century improvisators.

Granted that the *cantus* was in general the only vocal part, what sort of instruments should be used for the other lines? The following are several suggestions for performance: (1) the top voice may be sung and the lower voices played on a consort of like instruments; (2) the top voice may be sung and the lower voices played on a consort of mixed instruments; (3) the top voice may be sung and the lower voices played on a plucked chordal instrument; (4) the top voice may be sung while all voices are played on a keyboard instrument; (5) all voices may be played on soft or loud instruments; (6) all voices may be played on a chordal instrument; (7) one instrument may play the *cantus* while a chordal instrument plays the lower voices.

In general, louder instruments such as shawm and rauschpfeife should be reserved for *villotte*, carnival songs, and those *frottole* with more boisterous, popular texts. (See illustration 2 for shawms, sackbuts, and trumpets in outdoor festivities.) Almost all contemporary accounts of the performance of *frottole* refer to their delicate nature, often indicating also that they were sung in small rooms (*camerini*).

Whether full or mixed consort should be used in the *frottola* is prob-

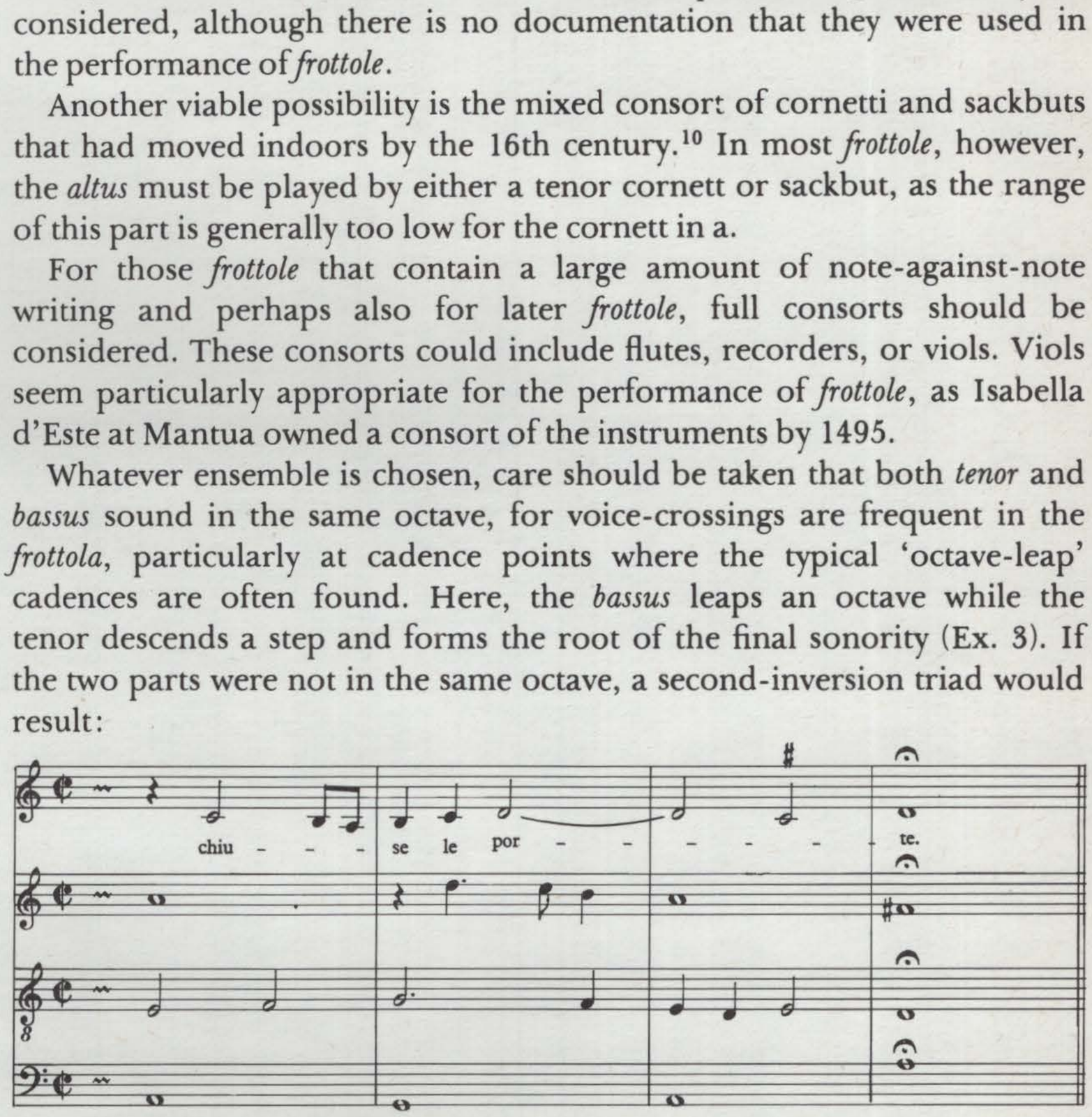
lematic. Howard Brown has shown that the 16th century (and particularly the first half of the century) might be called the 'consort period' and that the most popular combinations were full consorts doubling voices.[8] However, the roots of the *frottola* are in the late 15th century, and, although simpler, the genre is similar to the Burgundian chanson in texture, for which Brown suggests that mixed consorts be used.[9]

In general, mixed consorts are to be preferred in those works which feature a high degree of non-imitative polyphony so that the individual lines are more clearly differentiated. Mixed consorts that are particularly apt for the performance of *frottole* include ensembles of viols and flutes or recorders, or consorts made up of louder instruments such as crumhorn and cornett. Capped double reeds (crumhorn, cornamuse, etc.) often are not suitable for the inner parts, as the range exceeds their modest ninth, and indeed sometimes exceeds the range of an eleventh that modern-day extensions give the instruments. Double-channelled capped reeds, such as the kortholt, do have the requisite range and may be considered, although there is no documentation that they were used in the performance of *frottole*.

Another viable possibility is the mixed consort of cornetti and sackbuts that had moved indoors by the 16th century.[10] In most *frottole*, however, the *altus* must be played by either a tenor cornett or sackbut, as the range of this part is generally too low for the cornett in a.

For those *frottole* that contain a large amount of note-against-note writing and perhaps also for later *frottole*, full consorts should be considered. These consorts could include flutes, recorders, or viols. Viols seem particularly appropriate for the performance of *frottole*, as Isabella d'Este at Mantua owned a consort of the instruments by 1495.

Whatever ensemble is chosen, care should be taken that both *tenor* and *bassus* sound in the same octave, for voice-crossings are frequent in the *frottola*, particularly at cadence points where the typical 'octave-leap' cadences are often found. Here, the *bassus* leaps an octave while the tenor descends a step and forms the root of the final sonority (Ex. 3). If the two parts were not in the same octave, a second-inversion triad would result:



Ex. 3. Bartolomeo Tromboncino: Final cadence of 'Dolermi sempre voglio' (*Frottole, libro nono*. Venice: Petrucci, 1509)

Chordal instruments were also used in the performance of *frottole*. Lute was used both with voice (in which case the lute would omit the *altus* and play only the *tenor* and *bassus*) and in solo instrumental performance.[11] Documents also suggest that two lutes might have been used. In this case, it is probable that one lute would concentrate on the embellishment of the *cantus* while the other would play the lower parts.



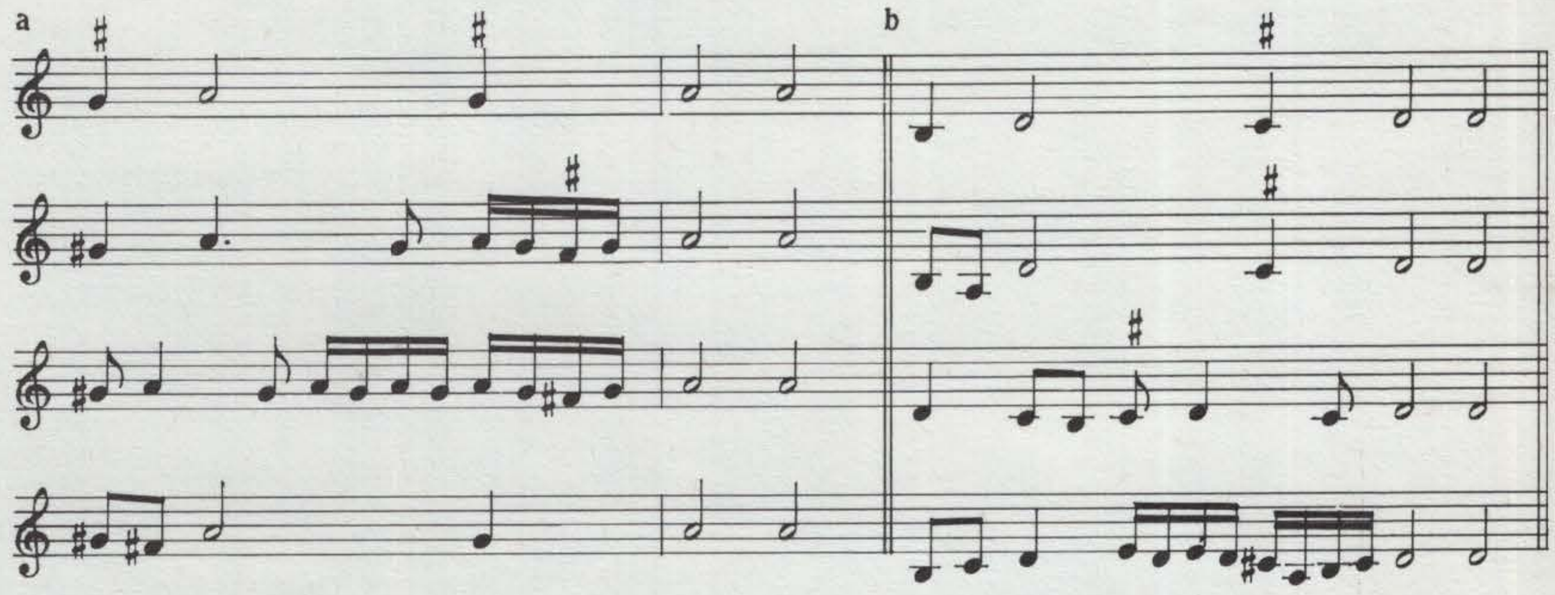
3

Harp, spinettino, and lute from intarsia door in Isabella d'Este's grotta nuova, *Palazzo Ducale, Mantua.*

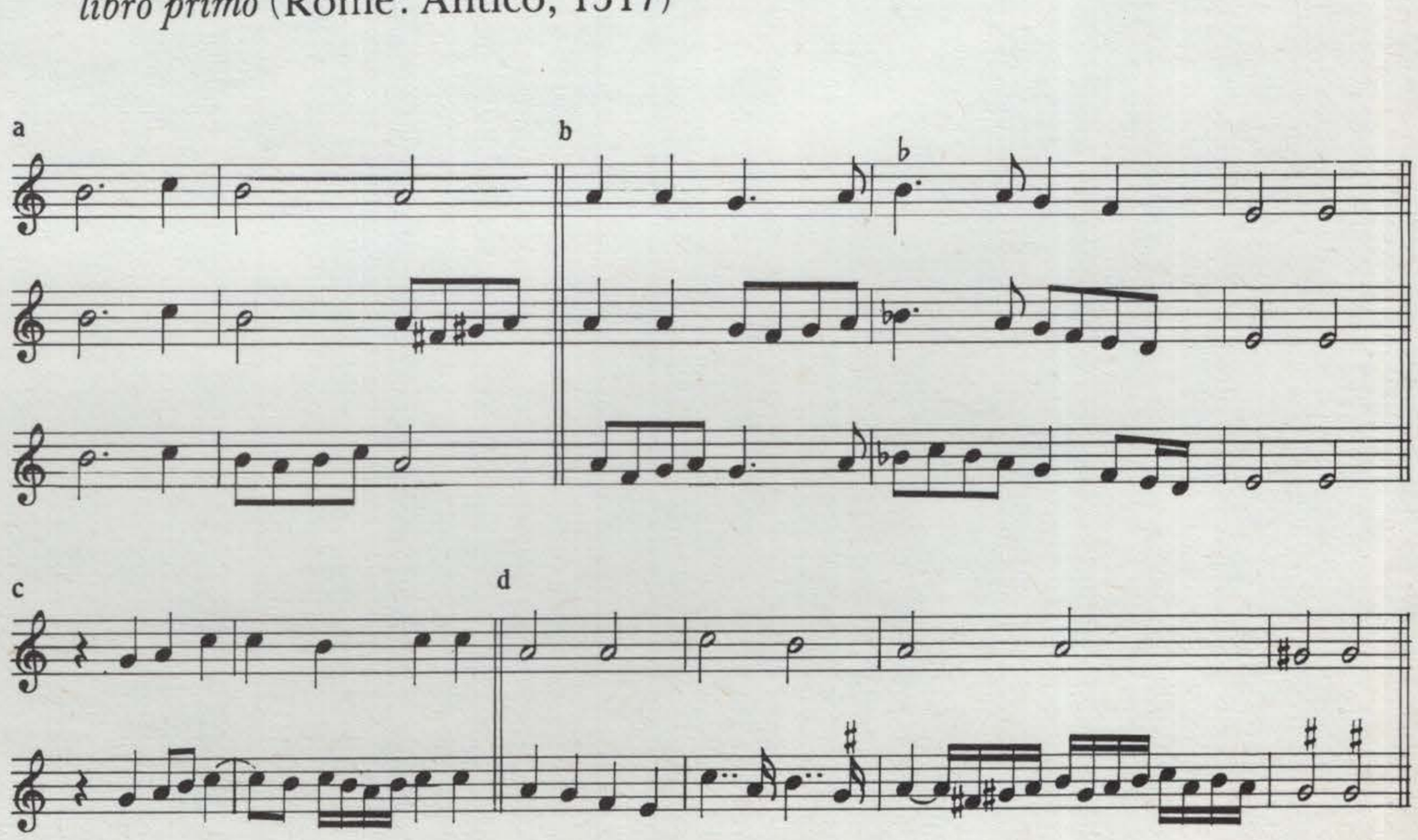
Another chordal instrument that probably saw use was the harp. When included, it must have functioned much like the lute, omitting the *altus*. A small harp is included in an *intarsia* on the door of a cabinet in Isabella d'Este's private apartments in the Ducal Palace at Mantua (3).

Finally, both chamber organ and harpsichord were used. Andrea Antico published *Frottole intabulate da sonare organi, libro primo* (Rome, 1517), containing *frottole* intended for keyboard performance. Although organ is specifically referred to in the title, the woodcut on the title page shows a typical Italian single-manual harpsichord (4). (According to Plamenac and Radole, the harpsichordist represents Antico himself, whereas the displeased lady and monkey-lutenist represent the performers of the rival Petrucci's lute intabulations.[12]) Antico's intabulations are for keyboard instrument alone; if used with a singer, it is probable that the organ or harpsichord should still double the *cantus*.

Ornamentation was apparently used often in *frottole*. This tendency is generally seen in instrumental versions, although some works also show vocal embellishments.[13] The Capirola lute manuscript shows a great deal of ornamentation of the *cantus*, and Antico's organ print, referred to above, demonstrates a high degree of decoration both in the *cantus* and in the lower parts. Many of these ornaments are suitable for voice as well as instruments. The following are some suggestions for ornaments taken from the Antico print:[14]

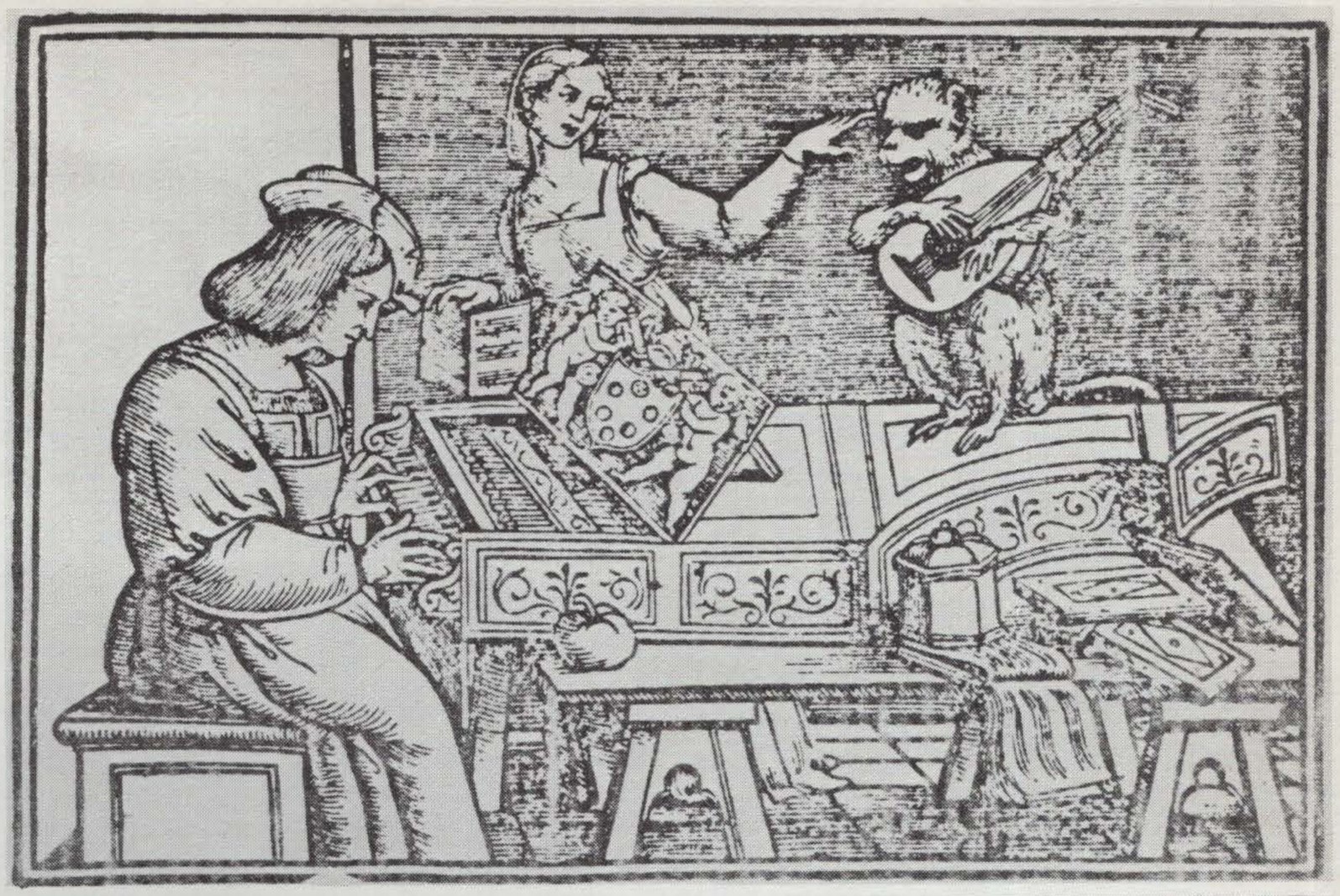


Ex. 4. Typical cadential ornaments (*Frottole intabulate da sonare organi, libro primo* (Rome: Antico, 1517)



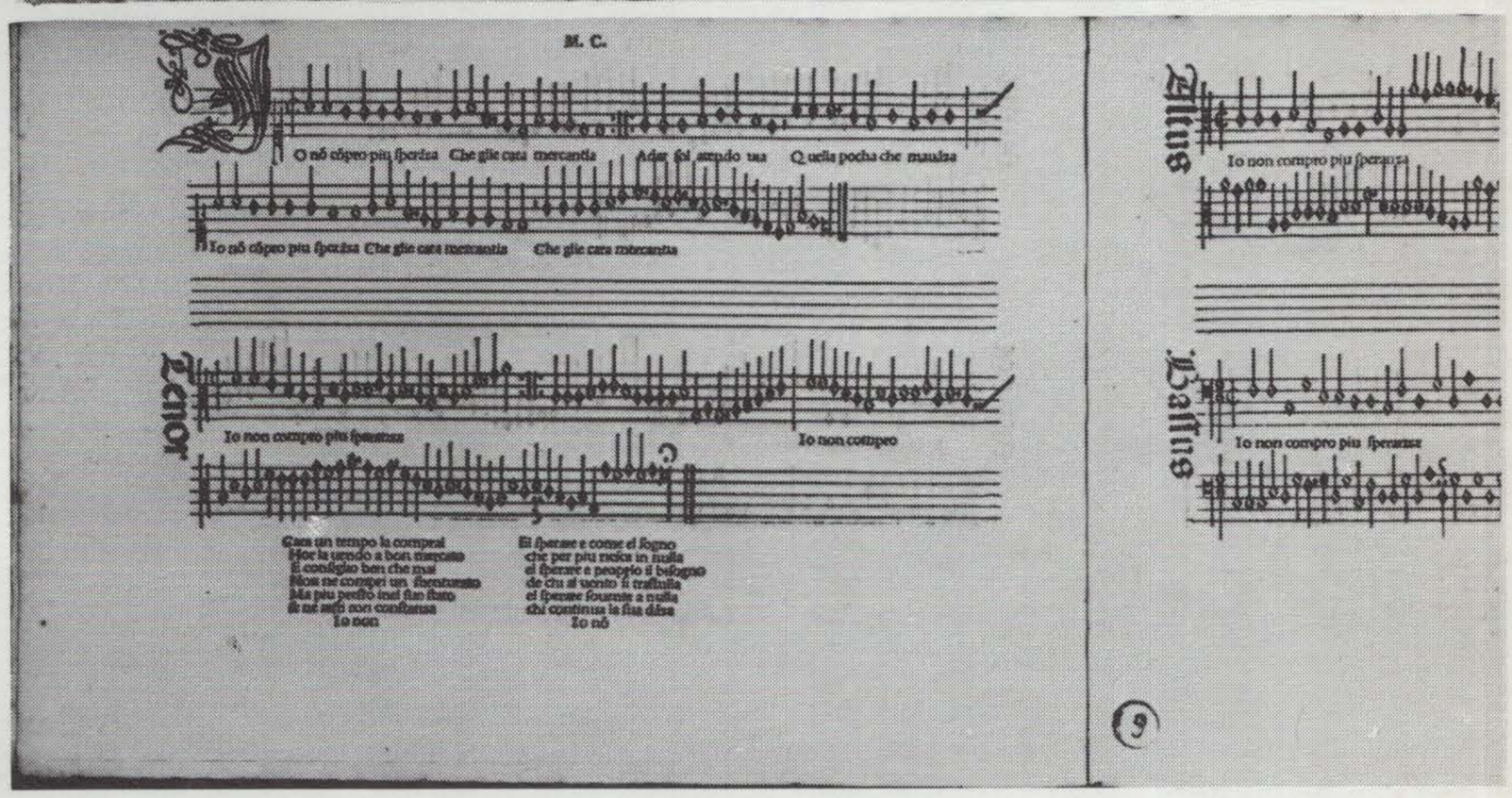
Ex. 5. Typical ornaments within phrases (*Ibid.*)

Title page of Andrea Antico's Frottole intabulate da sonare organi, libro primo, *Rome, 1517.*



4

Cantus *and* tenor *of Marchetto Cara's 'Io non compro più speranza'*, Frottole, libro primo. *Venice, Petrucci, 1504.*



5

There remain two concerns in performing *frottole* that are less usually associated with the concept of 'performance practices' than those discussed above, but which are crucial to authentic performance. These are the areas of text underlay and the relation of the *formes fixes* to the musical form of the compositions.

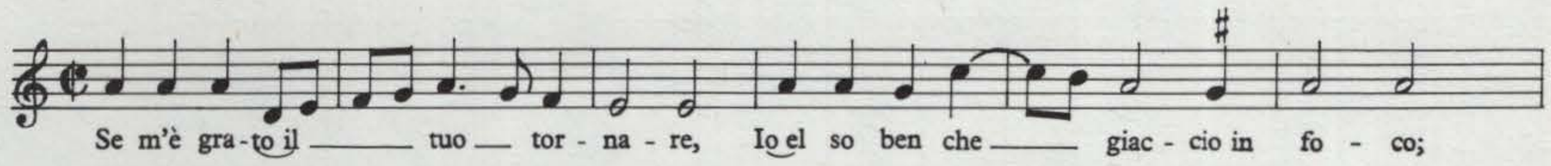
Text underlay is a particular problem in the *frottola*, not only because Italian poetry tends to elide vowels whenever practical, but also because much of the poetry of the genre is strophic. Even in poems of a single strophe, both original sources and modern editions generally do not underlay the entire text and thus the performer is forced to share the editorial duties with the transcriber of the work. While a complete explanation of text underlay is outside the scope of this study, a few indications may be given to aid the singer:[15]

1 The second of two repeated pitches should almost always be texted. In the frottolesque 'feminine' cadence, both of the final two notes should be texted (Ex. 6, bars 3 and 6).

2 Given a choice, the singer should add text to white notes in the original values rather than to black notes. Many editions of *frottole* reduce the

values of notes either by two or by four; in the former case, crochets are the smallest value that should generally bear a syllable of text, in the latter case, quavers.

3 Within a poetic line, adjacent vowels are generally elided. (the letter 'h' is silent and may also be elided when it begins a word.) Thus, 'Se m'è grato il tuo tornare, Io el so ben che giaccio in foco' becomes the following when placed under the music:



Ex. 6. Filippo de Lurano: 'Se m'è grato il tuo tornare'
(*Tenori e contrabassi intabulati . . . libro primo*. Venice: Petrucci, 1509)

4 Adjacent vowels at the end of a poetic line are generally not elided, as a two-syllable ending is necessary to make a true rhyme in Italian (see ex. 1, bar 6, above).

Finally, the performer must have a knowledge of the Italian *formes fixes* and their relation to the musical structure as published in the original prints and in modern editions. While somewhat technical, at least a passing acquaintance with the poetic forms is necessary for correct performance. Since these forms are considerably less well known than their French counterparts (*rondeau, virelai*, etc.), some explanation is necessary. In this brief summary, strictly literary and historical considerations are omitted.

By far the most popular text form of the *frottola* was the *barzelletta*, a variant of the *ballata* in which all lines were octosyllabic. Like the *ballata*, it is made up of three parts: a four-line *ripresa*, a six- or eight-line stanza, and a refrain which may be either all or part of the *ripresa* and is sung at the conclusion of each stanza. The stanza itself is divided into two parts—the *piedi* (also called the *mutazione*) and the *volta*, the latter linking the stanza with the refrain through a return to the original rhyme. The *volta* may consist of two or, occasionally, four lines. The rhyme scheme of a typical *barzelletta* is therefore as follows: abba (*ripresa*), cdcd (*piedi*), da or deea (*volta*), and ab, ba, or abba (refrain).

The composer treated this poetic structure in one of two ways: (1) he might provide music for only the *ripresa* and refrain; (2) less often, he might provide music for the whole poem, frequently allowing the entire *ripresa* to act as a refrain. Only the first of these choices provides problems for the performer, as both early printers and modern editors tend to conserve space by writing out the music only once. Since there are more lines in the stanza than in the *ripresa*, some sort of system of repetition was necessary. The table presents a list of the text forms of the *frottola*, together with their published appearance and the manner of performance. (Certain variations on the patterns listed occur, particularly through the repetition of a line of text and music. These are not taken into account in the table; however, even these variations maintain the general outlines listed.) It should be noted that, both in the original source and in many modern editions, the beginning of a repeated section is marked only with a heavy vertical line through the staff and that the repetition signs themselves have dots on both sides (:‖:), even though they indicate a repetition only of the section immediately preceding them.

A *barzelletta* with a *volta* of two lines (no. 1 on table) includes, in the

[1] Modern editions of the *frottola* include R. Schwartz, *Ottaviano Petrucci: Frottole Buch I und IV,* Publikationen älterer Musik, vol. 8 (Leipzig, 1935); G. Cesari, R. Monterosso, and B. Disertori, *Le frottole nell'edizione principe de Ottaviano Petrucci* (Cremona, 1954); B. Disertori, *Le frottole per canto e liuto intabulate da Franciscus Bossinensis* (Milan, 1964); A. Einstein, *Canzoni sonetti strambotti et frottole, libro tertio (Andrea Antico, 1517),* Smith College Music Archives, vol. 4 (Northampton, Mass., 1941); and W. Prizer, *Canzoni, frottole, et capitoli da diversi eccellentissimi musici . . . libro primo de la croce* (Rome: Pasoti and Dorico, 1526), Yale University Collegium Musicum Series (New Haven, Conn., forthcoming).

[2] Other areas of performance practices such as tempo and *musica ficta* are the same for *frottole* as they are for other contemporary genres and are not treated here. On *ficta,* see Howard M. Brown, 'On the Performance of fifteenth-century Chansons', *Early Music,* vol. 1, no. 1 (1973), pp. 4-5.

[3] For more detailed consideration of the musical nature of the *frottola,* see W. Rubsamen, 'From Frottola to Madrigal: The Changing Pattern of Secular Italian Vocal Music', *Chanson and Madrigal, 1480-1530,* ed. by J. Haar (Cambridge, Mass., 1964), pp. 51-87; and W. Prizer, 'Marchetto Cara and the North Italian Frottola', Ph.D. dissertation, 2 vols. (University of North Carolina at Chapel Hill, 1974).

[4] Modern edition in Schwartz, *Ottaviano Petrucci,* pp. 6-7; Cesari, *Le edizione principe,* p. 8; and Disertori, *Le frottole per canto e liuto,* pp. 390-91.

[5] The term *frottola* was used in two senses in the early 16th century, one meaning the genre of secular music in vogue, and the other, the particular text form also known as

the *barzelletta*. For the sake of clarity, the term *frottola* is used only in the more general sense in this study, *barzelletta* being substituted for its specific meaning. Both of Pesenti's *barzellette* are available in modern edition in Schwartz, *Ottaviano Petrucci,* pp. 28-29 and 31. They are also published in Cesari, *Le frottole nell'edizione principe,* pp. 30 and 33.

[6] Modern edition in Cesari, *Le frottole nell'edizione principe,* pp. 118-19.

[7] For modern editions of *villotte,* see F. Torrefranca, *Il Segreto del Quattrocento* (Milan, 1939; reprint: Bologna, 1972) and Prizer, *Canzoni, frottole, et capitoli.*

[8] H. M. Brown, *Sixteenth-Century Instrumentation: The Florentine Intermedii,* American Institute of Musicology, Musicological Studies and Documents, vol. 30 (n.p., 1973), p. 78.

[9] Brown, 'On the performance of fifteenth-century chansons', p. 5.

[10] Brown, *Sixteenth-Century Instrumentation,* pp. 60-61.

[11] For modern editions of lute intabulations of *frottole,* see Disertori, *Le frottole per canto e liuto;* O. Gombosi, *Compositione di Messer Vincenzo Capirola, Lute-Buch (um 1517)* (Neuilly-sur Seine, 1955); and H. Mönkmeyer, *Joan Ambrosio Dalza, Intabulatura de Lauto (Petrucci, 1508),* Die Tabulatur, vols. 6-8 (Hofheim, 1967). The latter two editions are for lute alone.

[12] D. Plamenac, 'The Recently Discovered Complete Copy of A. Antico's *Frottole intabulate* (1517)', *Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese,* ed. by J. LaRue (New York, 1966), p. 686; and G. Radole, introduction to the facsimile reprint of *Frottole intabulate* (Bologna, 1972), pp. [vii-viii].

[13] Vocal embellishment in *frottole* is discussed in W. Rubsamen, 'The *Justiniane* or *Viniziane* of the 15th Century', *Acta Musicologica,* vol. 29 (1957), pp. 172-84. The works in question are published in their ornamented version in Disertori, *Le frottole per canto e liuto,* pp. 248-63.

[14] For further on ornamental patterns in Antico's *Frottole intabulate,* see K. Jeppesen, *Die italienische Orgelmusik am Amfang des Cinquecento* (Copenhagen, 1943; rev. ed., 1960), vol. 1, pp. 58-67. For editions of *frottole* from the print, see *ibid.,* pp. 3*-25*; Disertori, *Le frottole per canto e liuto,* pp. 271-301, and Plamenac, 'The Recently Discovered Complete Copy', pp. 688-92.

[15] For further on text underlay, see E. Lowinsky, *The Medici Codex of 1518,* Monuments of Renaissance Music, vol. 3 (Chicago, 1968), pp. 90-107; D. Harrán, 'New Light on the Question of Text Underlay Prior to Zarlino', *Acta Musicologica,* vol. 45 (1973), pp. 24-56; and *ibid.,* 'Vicentino and His Rules of Text Underlay', *Musical Quarterly,* vol. 59 (1973), pp. 620-32.

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musical setting, a repetition sign after the first two phrases of music. This repetition sign is intended only for the *piedi* and must be disregarded in the performance of the *ripresa*. Thus the first time through, the musician should sing the *ripresa* and refrain without the repeat and use the repeated section for the four lines of the *piedi* (cd/cd). The manner of performance of such a work is illustrated in the right-hand column of the table. (See also 5.) In all types of *barzellette*, the entire *ripresa* should not be repeated at the end of each stanza unless the composer did not provide separate music for the refrain.

Barzellette with a *volta* of four lines (no. 2) are much the same, in that the repetition signs must be disregarded for the performance of the *ripresa* and the refrain. They differ in that additional repetition signs are necessary for the *volta* and refrain.

Barzellette with separate music for the stanza (nos. 3 and 4) are much less problematic since each part has its own music. Whether the *volta* is of two or four lines, the repetitions are to be observed wherever present.

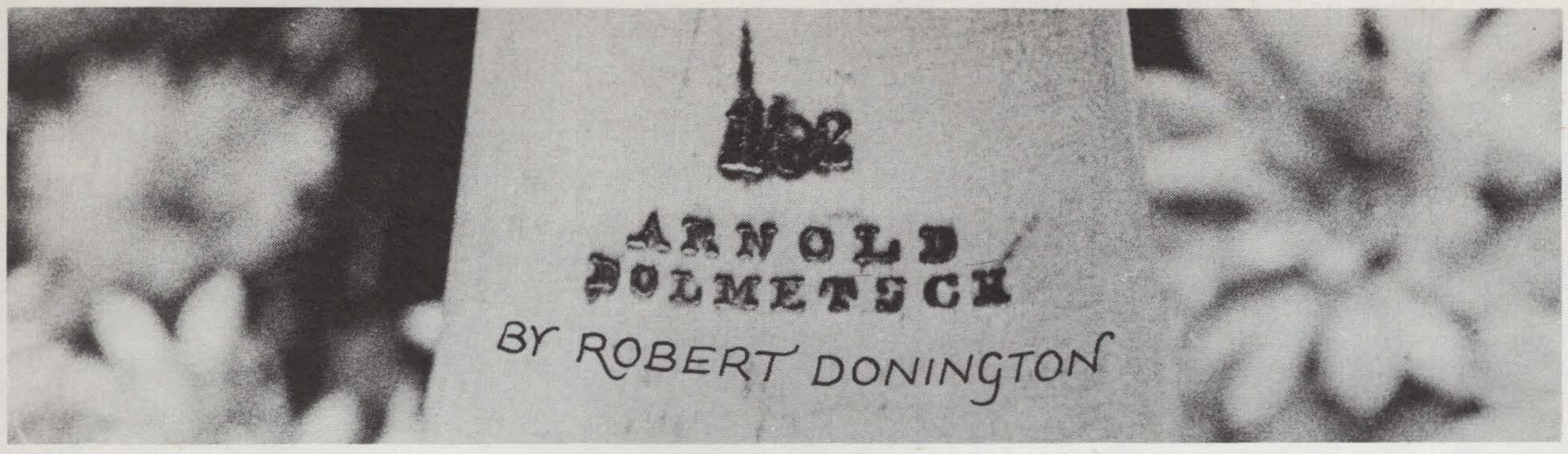
The remaining frottolesque forms, without refrain, are considerably simpler. The most popular of these, particularly in the earlier *frottola*, was the *strambotto* (nos. 5-7), a lyric *ottava rima* generally of a single strophe and consisting of eight lines of eleven syllables each, rhyming ABABABCC. The composer set this structure in three ways: (1) he might write music only for the first couplet, the setting thereby requiring four statements (no. 5); (2) he might write music for the first and last couplets, so that the first two phrases must be stated three times and the last two, once (no. 6); (3) he might write music for the entire *strambotto*, creating a through-composed form (no. 7).

The sonnet (nos. 8 and 9), made up of fourteen lines of eleven syllables each divided into two quattrains and two tercets, was set with increasing frequency throughout the period of the *frottola*. The composer generally treated the poem in one of two ways: (1) he might write only three phrases, indicating that the second was to be repeated, in which instance the music would be stated four times, twice with repeats for the quattrains and twice without for the tercets (no. 8); (2) he might compose music for the first quattrain and for the first tercet, in which instance the first section of music is repeated for the second quattrain, and the second is repeated for the concluding tercet (no. 9).

Also set occasionally was the *capitolo* (no. 10), a species of *terza rima* made up of eleven-syllable lines rhyming ABA, BCB, CDC, etc. The *capitolo*, of numerous strophes, often concludes with a quattrain of alternating rhyme. In this case, the first three phrases should be repeated for all tercets, the last phrase of music being sung only for the concluding line of the quattrain.

Last, composers often set poems in the form of *ode* (singular, *oda*). These were typically long strophic poems of four-line strophes, the first three lines having seven or eight syllables and the last, four or five syllables. Here the music should simply be repeated for each strophe (no. 11).

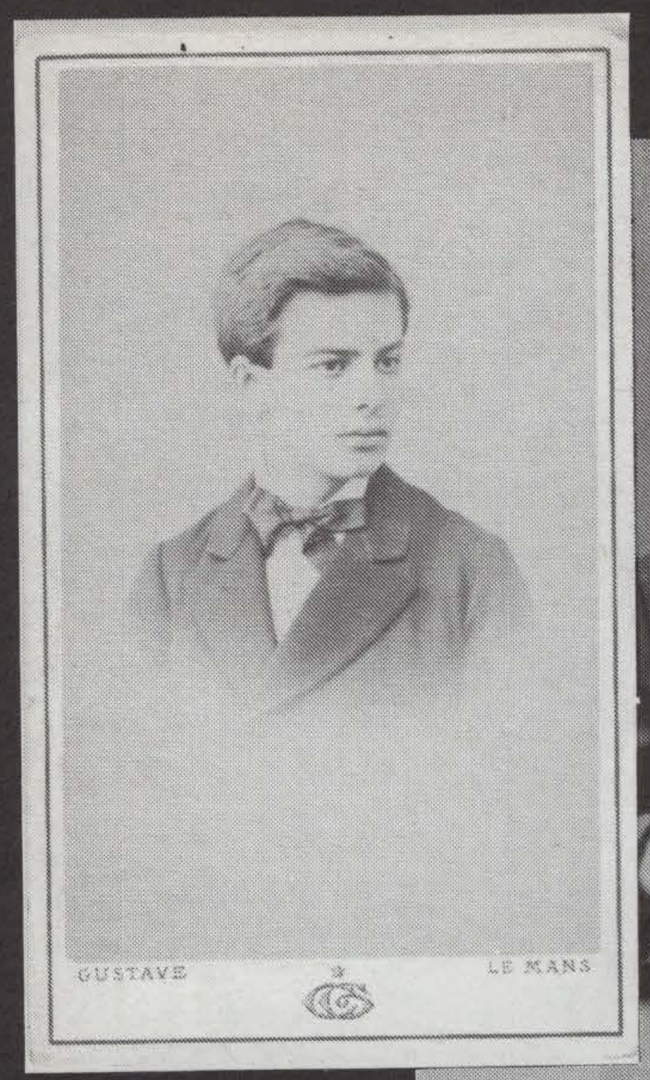
It is not surprising that until recently problems such as text underlay and the relationship between textual and musical form have tended to discourage performance of *frottole* by those interested in early music. Admittedly, preparing a performing edition of such works requires more effort than some other genres, but once these efforts have been made, musicians will have at their disposal a large and significant repertory.



Great movements have a way of beginning with great men; and the great man who began the movement to recall forgotten early music on its own instruments and in its own performing style was Arnold Dolmetsch (1858-1940). His life, which was remarkable even as great lives go, is related with a panache to match by Margaret Campbell.* She has not only made a very good job of it; she has made it seem, as of course it is, very relevant to the present generation, who reap on the large scale what Arnold Dolmetsch sowed on the small. So eagerly are the younger musicians making the early sonorities and idioms their own that they feel, I think, that they are discovering them freshly, which is no bad mood in which to spread their own fresh excitement. But here is a book to show when and where these discoveries were actually made. From harpsichord to clavichord; from fortepiano to chamber organ; from lute to harp; from lyra to rebec; from viol to baroque violin; from recorder to one-keyed flute; from shawm to baroque oboe, all these and some others were or became familiar, in varying degrees, at the Dolmetsch concerts I first encountered as a naive schoolboy way back in the late 1920s, and that was far from being the start of it. But then it was still only a small minority who were eager for them.

Even pioneers are indebted to their background; and Margaret Campbell roots her story firmly in the circumstances of Dolmetsch's family and upbringing. There was a little dilettante curiousity already around for old instruments, on which Dolmetsch fastened with increasingly professional interest. His technique as a violinist drew briefly on private lessons from Vieuxtemps and more extensively on other professional instruction; and this was perhaps important, because it was always part of his strength that he came to early music not as the amateur sometimes comes, not as an outsider to the great tradition, but from the inside. He later played both the baroque violin and the treble viol with a revolutionary understanding of their differences from the romantic sonority and the romantic idiom: no-one since has gone further in that particular suitability of sound to music. But he played them as one meant by nature and trained by profession to be a string player. The sound was sharp and transparent and colourful in every sort of baroque way, but there was plenty of it, and the clear phrasing and clear articulation were complemented by a true fiddler's cantilena. He would not have tolerated producing an unfocused sound and calling it baroque: and that is one lesson we are perhaps having to learn over again, since he left no violin recordings and had no immediate successors in that period.

The Haslemere Festivals, which from their start in 1925 attracted international attention, might be called the beginning of the wider movement, but in Dolmetsch's own career they came as the culmination of an activity long-since established. Programmes of the same pioneering order were already being presented by Dolmetsch and his pupils in the 1880s and '90s and getting press notices which were the oddest blend of condescending patronage and impressed appreciation. It was still at that time difficult to believe that early music and early instruments had not been irretrievably overtaken by progress (that tacit assumption and prevailing illusion of all Victorian thought); but Dolmetsch at least had never to complain of being ignored by the critics. On the contrary, he made doubly sure of remaining a figure of controversy by the aggressiveness of his own running commentary, occasionally in print and habitually on the concert platform. I recall his biting eloquence at Haslemere; but he was already a living legend by then. The greater part of his experience, though not of his influence, was already history; and very fully it is recorded in about two thirds of this present book. The documentation brought together and skilfully interpreted for this purpose is more extensive than seemed probable at the beginning of Margaret Campbell's labour; while her ingenuity in tracking down, and persuading



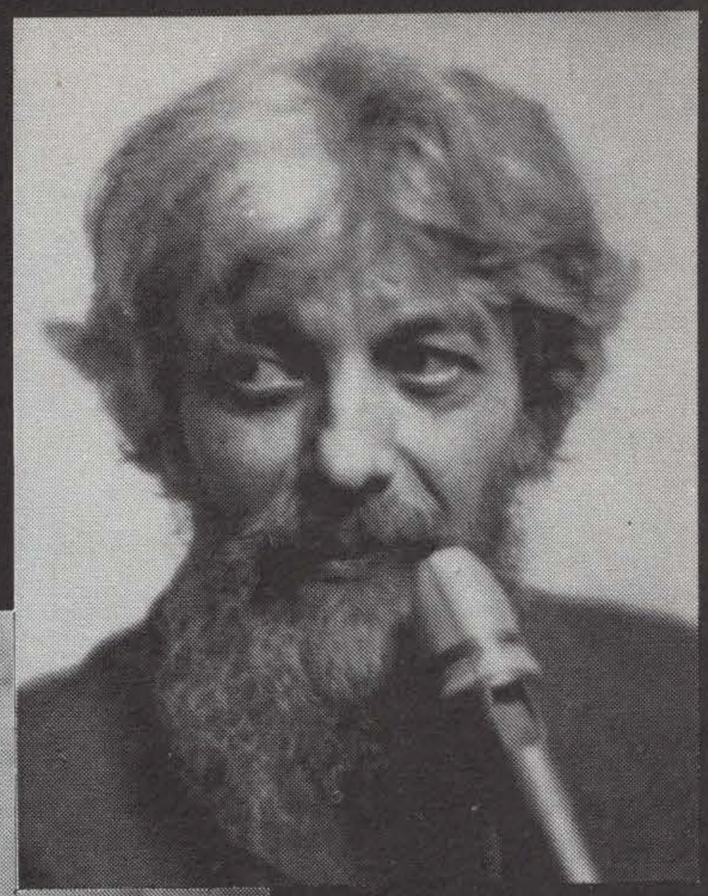
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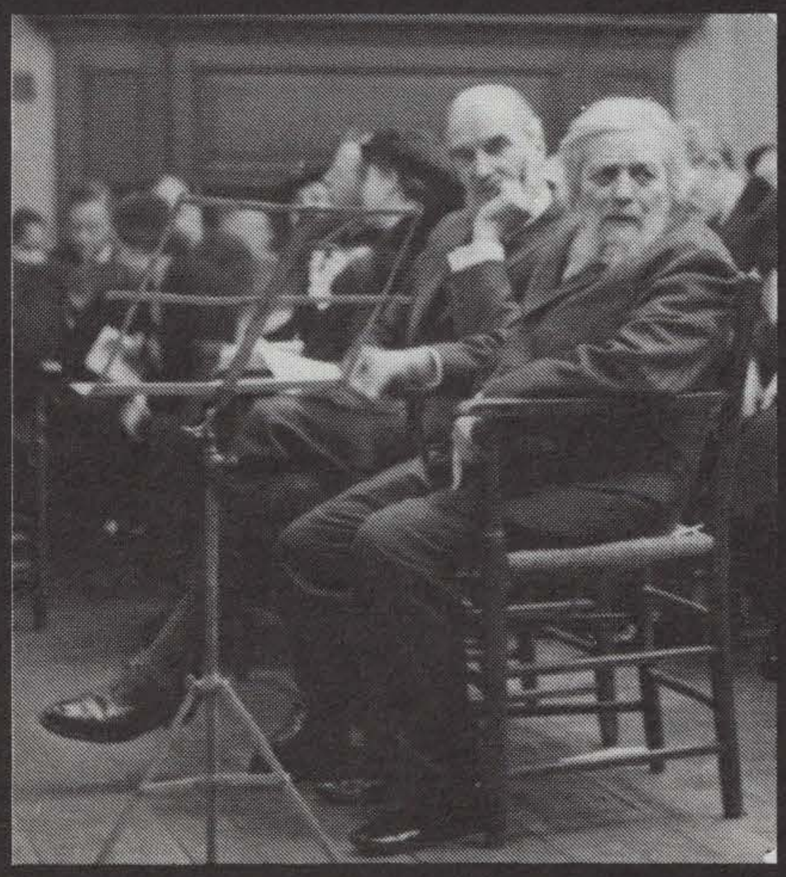
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7

1 Arnold Dolmetsch around the age of 14
2 With 18th-century Italian viola d'amore
3 With Barak Norman Division Viol, London, 1715
4 With the Bressan recorder
5 With lute
6 80th birthday celebrations at the Art Workers' Guild, London
7 Mabel and Arnold Dolmetsch

* *Dolmetsch: the man and his work* by Margaret Campbell, Hamish Hamilton, £5.25

to talk, the most unlikely acquaintances as well as others more obviously connected, has made both of these and of the remaining chapters a very rounded narrative. Best of all, she quite soon won over the most valuable of all our sources for intimate and detailed information: the living members of the Dolmetsch family itself. I am not suggesting that everything now has been told: but like the rest of us, Dolmetsch had the defects of his virtues; both were there in strength; and enough is told for the portrait to emerge credibly.

Was the portrait worth painting thus at full length? I think it was. First, the movement to which this man's vision led on is with us today in unprecedented magnitude. Secondly, the man was a genius, no less, and the ways of genius are always interesting. Thirdly, Dolmetsch was by period a romantic and by association a Pre-Raphaelite, a leader of the Art Workers' Guild, sharing the past-worshipping nostalgia of William Morris and at the same time the saving iconoclasm of Bernard Shaw: in short, Dolmetsch was a complex personality, and himself quite a specimen of transition from the age of Wagner (on whom his early compositions were modelled) to the age of—well, what are we the age of, in respect to early music? We are, I hope, the age of what is natural in early music. It was of this above all that Dolmetsch was such a pioneer before his time. But though many notable battles have been won, the campaign is not yet over, and there are one or two issues which seem to me to be newly in doubt as I survey the contemporary scene.

Of the battles which have been won, perhaps the most fundamental is the right of early music to be heard quite in the ordinary course of events, and not as a historical curiosity. Not until well after the death of Arnold Dolmetsch were the fruits of his pioneering accepted as straightforward extensions of the repertory. He was no longer a lonely pioneer even by the time he died, though he always felt from old habit as though he was. Now early music concerts are normal concerts and no-one thinks twice about taking them for complete musical experiences.

Another battle which is on the edge of victory is the right of early instruments to be heard in the ordinary course of events and not as historical curiosities. But here the issue is a little more complicated. Tacit assumptions are always dangerous because they preclude all questioning. The tacit assumption that the original instrument is the best instrument does not necessarily follow from the general proposition that early music has to be appropriately performed. Early music was less aligned to particular sonorities, on the whole, than later music. Certainly the size of a choir, or of an orchestra, must be related to the size and acoustics of the auditorium, regardless of whether Bach's mean employers at Leipzig cut him down unsatisfactorily or not. Perhaps the choice of original or modern woodwind should be influenced by similar considerations. But where the acoustics are suitable for baroque strings and woodwind, we are on the verge of coming to accept them as normal and not simply as historical instruments, having (like humans) the defects of their virtues, but sounding very much more natural in baroque music than their modern variants. Besides, they produce such glorious colourings of tone; and their mechanical difficulties (though not their acoustic limitations) can be got round very successfully by our skilled young enthusiasts.

For sheer numbers the recorder must hold an easy lead among once obsolete but now recovered early instruments. Harpsichords, good bad and indifferent, are proliferating at an astounding rate, and are taken for granted now in any but the most conservative circles. Viols and lutes are few in relation to all instruments, many in relation to what could have been expected a dozen years ago. But the most impressive of all recent changes have been in string instruments of the violin family, and in woodwind instruments particularly of the reed families. The greatest single obstacle to good baroque performance was always the strings, which were too rich in sonority and too smooth in articulation because that is how they are and should be for romantic music, as our modern orchestras and virtuosi rightly take it. The remedy comes in two parts. The most important is to have in your head the transparent sonority and the incisive articulation which baroque string textures require. The most conspicuous is also to have in your hands baroque-fitted, gut-strung instruments and baroque bows. Both parts are novelties in ordinary concert life; to tell the truth, both are revolutionary, the second being of very little artistic consequence without the first. We cannot pretend yet to take this incipient revolution in our own baroque string playing for granted, but it certainly sounds natural and it is very greatly to be desired. Dolmetsch anticipated it, but it has never before looked like becoming a normal expectation; it will be some revolution when it does.

The baroque wind instruments possibly impose their acoustic character more independently of the performer; but I am not altogether sure of it, since I have heard quite different results. I am no longer convinced, for example, that the baroque flute has to sound all that soft if it is designed and handled for full sonority; and with reeds cut for good volume, this is

probably still more true of the baroque oboe and bassoon. Thus it may again be the conception even more than the instrument which conditions the performance. Any conception of baroque music which precludes robustness underestimates it.

And here it is that I come to an issue which seems to be hovering in the balance. Let me put it exceedingly simply: is it more authentic in baroque music to keep the dynamic volume between *piano* and *mezzo-forte;* or is it more authentic to range also between *mezzo-forte* and *forte*? I have not myself the slightest doubt of the proper answer. Both from my reading in the contemporary treatises and from my experience in rehearsal and performance, I take it for natural to range all the way from *piano* to *forte* and back again. I do not speak of *pianissimo* and *fortissimo,* which in baroque music are by way of being special effects, so that nowadays I never mark them into the parts but leave them to occur of their own accord if the music sufficiently suggests them. I speak of an ordinary quiet but solid *piano* on the one side and of an ordinary strong but unforced *forte* on the other. For any bowed string instrument such as the violin, cello, or gamba, which I play myself, that means all the way from a light but focused vibration to an ample but resonant vibration of the actual body of the instrument, such as, even in its baroque state with slender bass-bar and untense stringing, it is constructed to give, only the extremes being in the main avoided. And comparably with the wind instruments, with the human voice, and with other instruments to which the lute is a partial exception and the clavichord a complete exception (yet its range is wide enough to suggest both *piano* and *forte*). If I hear baroque violins and cellos not sounding out beyond their *mezzo-forte,* beyond their middle amplitude of vibration, then I know that something is unnaturally being inhibited which baroque ears were accustomed to hearing, since like our own they belonged to ordinary human beings. What their instruments could naturally do, they had them do in the free play of feeling, as they left us plenty of contemporary descriptions to confirm.

To make my point more concrete, let me compare two concerts recent enough to be fresh in mind; Lionel Sawkins and his *Musiciens du Roi,* reproducing in the Queen Elizabeth Hall on 5 April a programme from the *Concert spirituel* at Paris two hundred and fifty years ago, with the most skilled attention, helped by Denis Arnold, to the refinements of baroque French performing style, and with forces which were meant to be a reproduction also, though last minute circumstances deprived us of a baroque bassoon and the two baroque oboes intended to match up with it. There were liquescent recorders, however, and a sonorous baroque flute. There were a dozen strings, led by Sylvia Cleaver, a notable fiddler from the upper ranks of the profession, but in no exclusive sense a baroque specialist. Gut-strung fiddles (hers in baroque state and perhaps others likewise) contributed their unmistakeable glitter, and baroque bows their characteristic sharpness. Playing both loud and soft, these ordinary (in the best sense) professionals produced a convincing and musicianly sonority, meeting the baroque requirements to my great contentment. There was a choir of forty-plus: the size on record for the original performance. The choral singing had both weight and delicacy; the voice-production was forward and articulate; the entire scale of the sound felt just right, as indeed it was. The solo singers matched this with some uncommonly well-produced vocal sonorities, again very forward, very excellently supported, and very articulate: an element in baroque performance only one degree less important than string sonority. My point is that there were string sounds and vocal sounds of genuinely baroque character, produced with what I am sure is also a genuinely baroque range of power and vibrancy.

Next evening, 6 April, Trevor Pinnock and his English Concert played a chamber programme in the Purcel Room completely on baroque instruments. His own harpsichord is a loud one, and his touch and his musicianship are alike masterful. But his baroque violinist, Simon Standage, goes for the quieter sounds, and his baroque flautist, Stephen Preston, makes for everything that is gentle and much that is sparkling, but hardly anything that is powerful. Each played a Bach Sonata with obbligato harpsichord, and each of them as I think underplayed it both for volume and for mood; and so it was with the bigger ensembles in Couperin and Telemann. Where almost everything is baroque and musicianly in the highest degree, it is frustrating to be so cut down in volume. Once or twice, as if to show us inadvertently what it can do, the baroque flute rang out with great attack and sufficient loudness; but that is evidently not within their fundamental conception of the music, though it is well within the capacity of the instruments and the implications which baroque music holds. Since the future of the baroque revival lies with just such young teams, of which this is one of the most joyous and best-endowed, it is a matter of great concern to me whether or not they may somehow enlarge their conception to include that vigour for which I seem to hear the eager spirit of Arnold Dolmetsch crying out.

Bend the finger at all three joints

A first-hand record of Landowska's teaching methods

RUTH DYSON

In the last few months the Reference Library at the Royal College of Music has acquired a small black leather notebook in which a student of Wanda Landowska's recorded in meticulously neat handwriting and musical MS the daily notes of the lessons and classes that she attended at Saint-Leu-la-Forêt during the years 1929-30. The student was Fraülein Lilye Karger (now Mrs Rosenberg) and the notes were taken in her own language (German) though some of the more lively 'bons mots' were quoted in the original French. (Madam Landowska like many great teachers, taught multilingually, but her classes at that period were always held in French.)

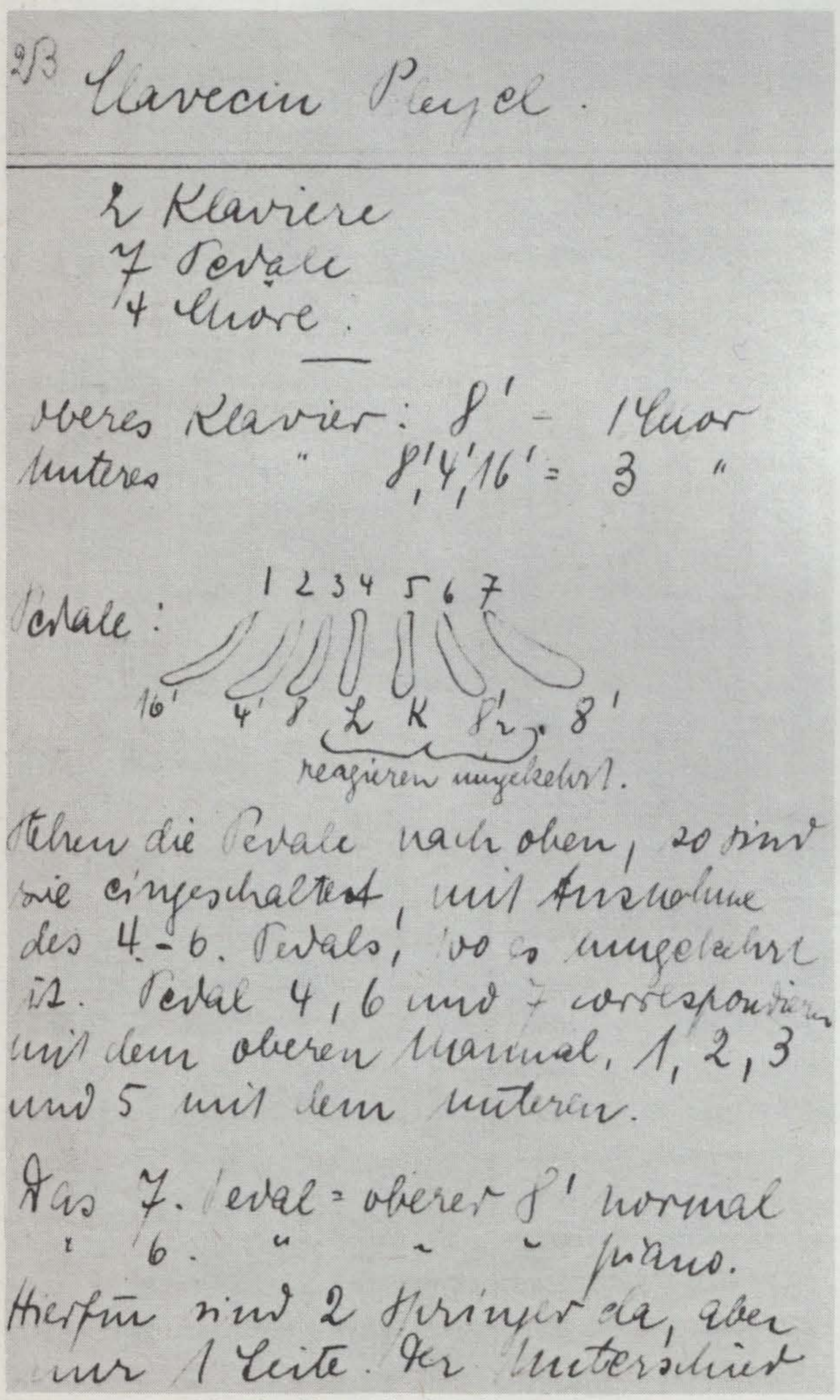
Even as late as the nineteen-thirties it was still quite common to hear the harpsichord described by various jocular epithets of which the birdcage and the toasting fork and the permissive skeletons on a tin roof are fair examples. The fact that to-day it would be unthinkable to refer to the harpsichord in such irreverent terms is just one result of the many battles fought and won by Landowska in her life-long campaign against the prejudices of the Establishment. If the public image is still usually of Landowska the gallant fighter, it is all the more important to be reminded of the reverse side of the coin—Landowska the pedagogue, patiently and thoroughly instilling into her pupils day by day the principles of her indisputably virtuoso technique. The notebook in question certainly underlines the thoroughness of her approach.

First she tackles the problem of position at the keyboard. It is well-known that she insisted that her pupils bent the fingers at each of the three joints, and that they learnt to control the tip of the finger independently of the other joints. Her basic instructions on touch are itemized in three progressive steps:

1. Get the feel of the keys (i.e. hand in curved position and all five fingertips in contact with the keys)
2. Lift the finger
3. Attack.

This sequence is recorded several times in Mrs Rosenberg's notebook, and no doubt it was repeated in the course of lessons and classes. Also among the first fundamentals comes the warning that the fourth finger should never slope towards the key, it must be bent at all the three joints just like the others.

Perhaps the most surprising injunction to those not familiar with Landowska's methods is the command that all technical exercises should be practised on the piano as well as on the harpsichord. When practised on the harpsichord, they should be played first with all



2/3 Clavecin Pleyel.

2 Klaviere
7 Pedale
4 Chöre.

Oberes Klavier: 8' = 1 Chor
Unteres " 8',4',16' = 3 "

Pedale: 1 2 3 4 5 6 7

16' 4' 8' 2 K 8'2 8'

reagieren umgekehrt.

Stehen die Pedale nach oben, so sind sie eingeschaltet, mit Ausnahme des 4.-6. Pedals, wo es umgekehrt ist. Pedal 4, 6 und 7 correspondieren mit dem oberen Manual, 1, 2, 3 und 5 mit dem unteren.

Das 7. Pedal = oberer 8' normal
" 6. " " " piano.
Hierfür sind 2 Register da, aber nur 1 Zeile. Der Unterschied

The disposition of the Pleyel harpsichord used by Landowska

the registers silent (an admirable discipline unfortunately not available to pianists!).

After setting out various lift exercises for strengthening the fingers, and trill patterns with all finger permutations and with varied rhythms, there follows a series of exercises based on scales with a variety of different fingerings but with a definite stress on acquiring a quick passage of the thumb (e.g. Chromatic scales played 1,2, throughout). Earlier methods of fingering do not seem to have formed an important part of the plan.

Then follow exercises for improving the stretch, arpeggios with the thumb in irregular positions, and one very interesting form of torture—diminished seventh arpeggios (R.H.) beginning on C and fingered 2,3,4,3,2. To facilitate rapid repetitions (one of Landowska's particularly felicitous personal skills), she recommends descending scales to be played with each note repeated twice and fingered in the following permutations:

a 1 2 each throughout the complete descending scale:

1 3	*b* 2 3	*c* 3 4	*d* 4 5
1 4	2 4	3 5	
1 5	2 5		

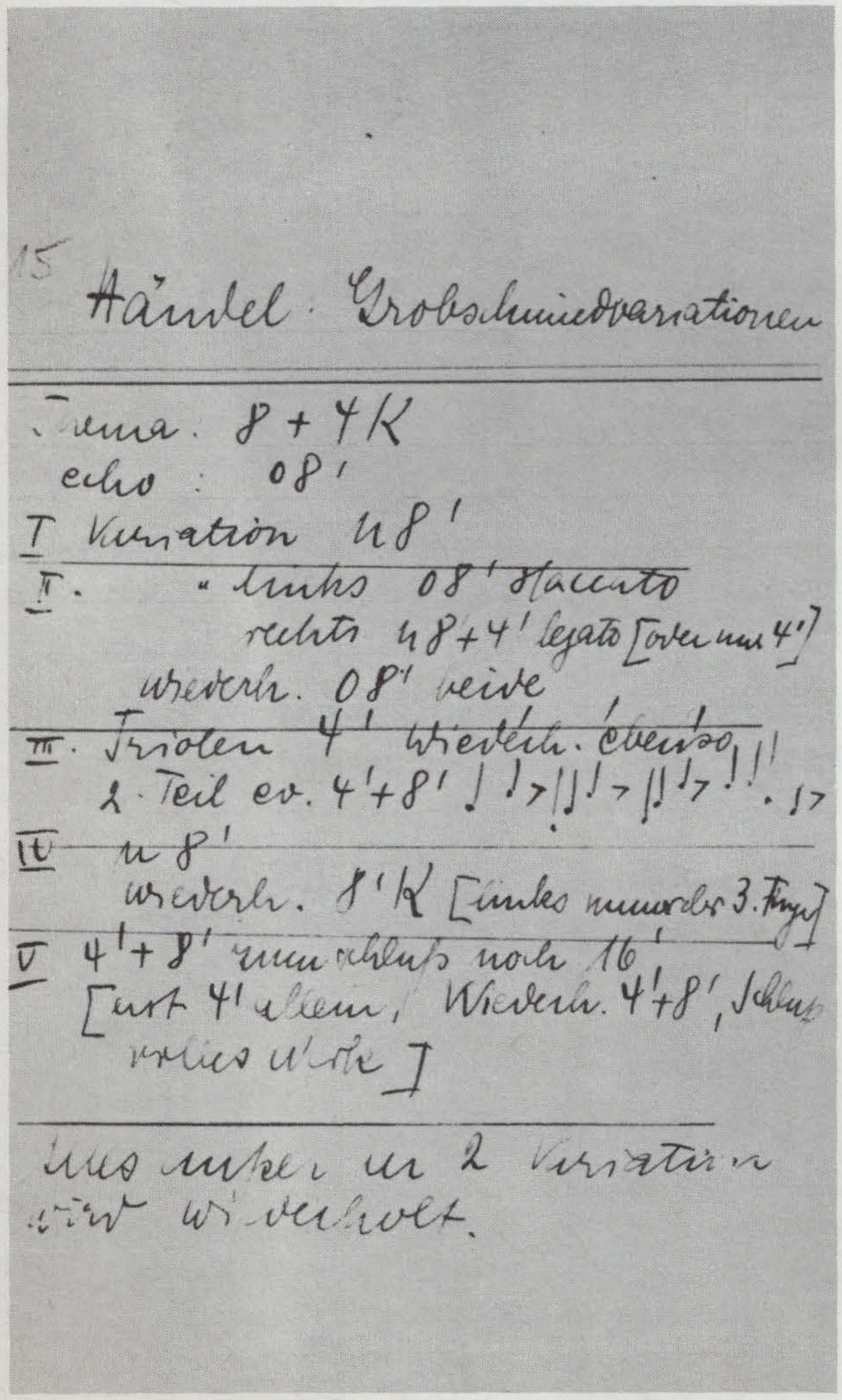
These are further varied by patterns of *three* repeated notes, with changing accents and finger permutations, all exercises to be played legato and staccato. Finally, the finger patterns should be reversed, so as to work always towards the thumb instead of away from it (e.g. Ex.*a* above: 2,1, 3,1, etc.).

Next follows a number of manual changing exercises, all designed with the object of enabling the player to step comfortably from one manual to the other with no suggestion of an ungainly leap.

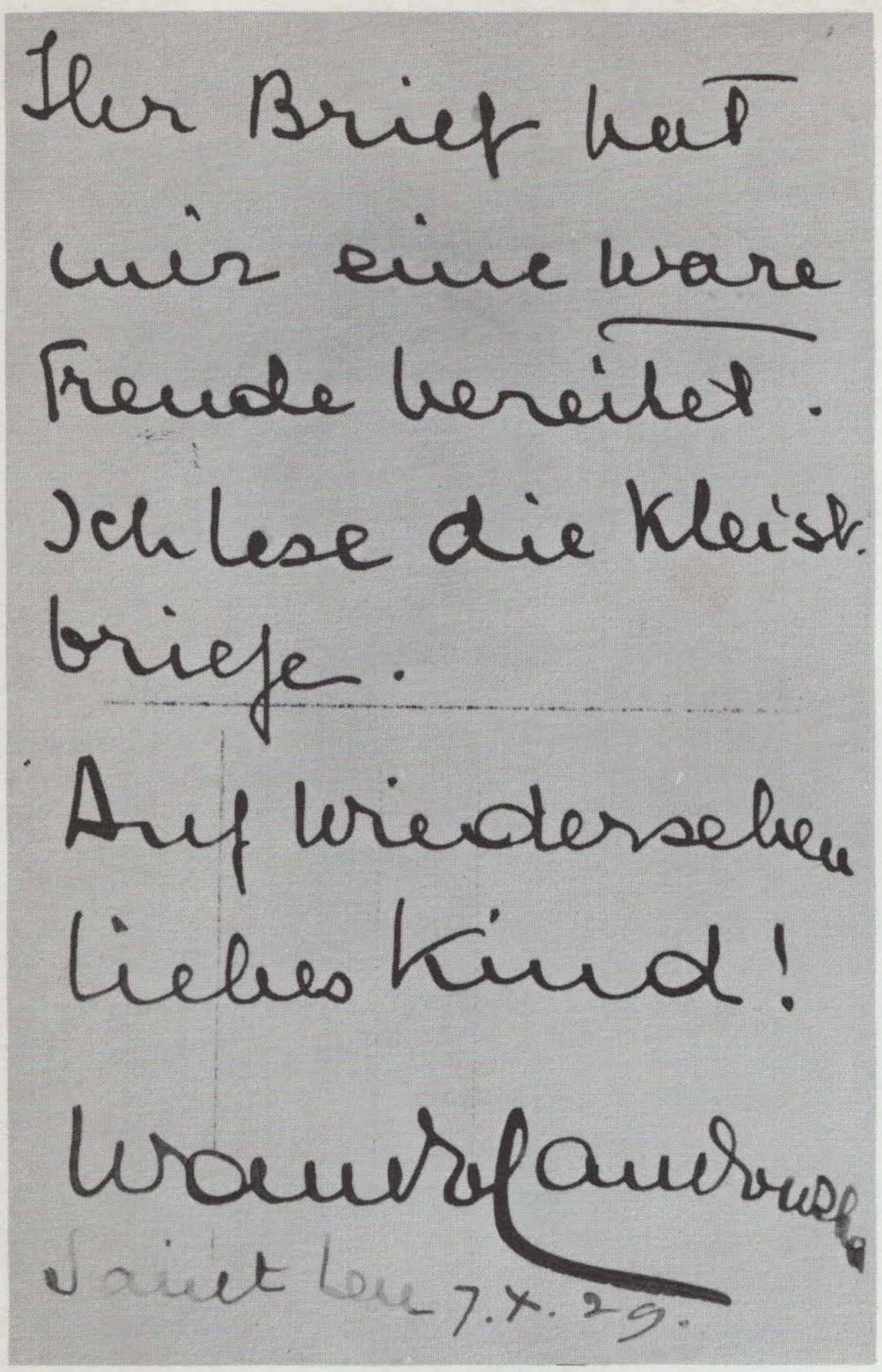
Some further points of general instruction enter here, some of them very characteristic. 'Fingering is like marriage—you have a choice of two—or maybe three—or even four—but you can only choose one!'

In fact, I believe Mme. Landowska usually asked her pupils to work out their own solutions of fingering problems when learning a new piece, and then at the next lesson superimposed her own, giving very definite reasons for them. Her fingerings were highly personal and usually based on musical reasons rather than technical convenience. Her own copies of works studied, often contain three rows of alternative fingerings above the printed notes, all in pencil except for the final solution, which was inked in.

The most controversial section of the notebook is of course the part dealing with registration. There is a clearly set out plan of the elaborately disposed Pleyel instrument that Landowska generally used. It


15 Händel · Grobschmiedvariationen

Tema. 8 + 4 K
echo : 08'
I Variation 48'
II. « links 08' staccato
rechts 48+4' legato [oben nur 4']
wiederh. 08' leise
III. Triolen 4' wiederh. ebenso
2. Teil ev. 4'+8' ! ! !



Postcard from Landowska to her pupil: 'Your letter gave me real *pleasure. I am reading Kleist's letters. Auf Wiedersehen dear child! Wanda Landowska, Sain Leu. 7.x.29'.*

comprised two manuals, seven pedals and four choirs of strings, 16′, 8′, and 4′ on the lower manual, and one 8′ choir on the upper manual, with a curious extra '8′ (piano)' stop effected by a separate set of jacks plucking at a different point from the normal upper 8′ (rather in the manner of our present-day lute stop). The harpsichord also had a coupler, and harp stop on the upper manual. Perhaps the most irrational feature was that the registration was negative (i.e. pedal *up* meant register ON and vice-versa)—except in the case of three of the stops (harp, coupler and upper 8′ piano) which worked in the now more familiar manner—i.e. pedal *down* meant register ON.

Having disposed of the mysteries of the Pleyel Double, the diligent student goes on to record Landowska's advice and instructions on individual works, in which of course registration played a very prominent part. Landowska's sense of drama, her pianistic background, and her virtuosity with the pedals which almost equalled her virtuosity with the keys, led her to produce some highly exotic and at times bewildering effects. The remarkable thing is that in spite of this her playing retains the timeless quality of really great performance. As a famous pianist recently remarked in a radio talk, some styles are as out of date in twenty years as an old suit of clothes, but this will never be so in her case.

The vitality of her approach comes over in the short pithy comments that she made on the various works that Mrs Rosenberg studied with her—and these range from Bach's Little Preludes and Fugues to a number of Mozart Piano Concertos (the latter of course being studied on the piano). In this section of the notebook (the last twenty pages or so) there is not so much detailed and technical advice, but many vivid phrases summing up the characteristics of the piece concerned. To take a random example—Mozart Fantasia in D minor K 397: 'The arpeggiated chords of the opening should be transparent and very fine-drawn—the bass especially must be clear. The theme is not brutal, nor are the chords. The long passage* is a real operatic recitative! The chords that follow it should not be strong and loud. The echo effect should be clear, and the whole work laid out in the grand manner.' Indeed the last phrase would serve as a fitting caption to the life and work of this very remarkable woman.

* Presumably bars 12-54, with especial relevance to bars 49-54.

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TALKING POINTS—1

The 'Authentic' sound of early music

Many record sleeves announce early music ensembles performing 'Authentic Music on Authentic Instruments'. The authenticity of the music I leave to those more knowledgeable in that area, pausing only to wonder why, if all are authentic, all differ so widely. The authenticity of the instruments is an easier subject to judge because there are many representations and some surviving instruments with which we may compare those used today. Such comparison reveals that the authenticity is minimal. Few players are using the

instruments which the early sources show; few makers are producing instruments which bear more than superficial similarity to the originals. Even the most cursory glance at illustrations from the 12th to the 14th centuries will reveal that the most important and the most frequently used instruments were the strings: symphonies, fiddles, rebecs; gitterns, lutes, mandores, citoles and psalteries. How many ensembles play such instruments? How many makers produce such instruments? One could go on, with example after example, but it may be more useful and more constructive to look at the reasons for this lack of authenticity.

Two reasons are immediately apparent. One is that correct instruments with a good sound are not commercially available. The second, as Anthony Baines has recently pointed out, is that players are not willing to learn the proper instruments and will only play those that are easy, to which one might add that they will not even take the trouble to learn to play those properly. Players must realize that if they use cornetts and sackbuts, crumhorns, rauschpfeife, gemshorns and viols, all of which date from the end of the 15th century at the earliest, and recorders, which are only a century at the most earlier, in 12th to 14th century music, they might just as well use oboes, clarinets and violins. Rauschpfeife are easier to play than shawms; gemshorns, recorders and crumhorns are easier than fiddles and rebecs; finger-hole horns and hand-stopped horns are even more difficult than cornetts; any trombonist can play a sackbut whereas a draw-trumpet requires new skills and new techniques. This, of course, is the crux: all the early instruments require early skills and early techniques. There is no point in gripping the reed of a shawm between the lips as though it were an oboe or a bassoon; when one does so, the true shawm tone is lacking. There is no point in using a bow with a screw frog on a fiddle or rebec, nor in holding it like a violin or a viol bow; the sound will be different from that produced by a bow held in the proper way and with the hair tensioned by the fingers. There is no point in plucking a lute with the fingers or with a piece of plastic; the tone will be different from that produced by a wooden or a quill plectrum.

Nor, of course, is there any point in using half the instruments on the market today, for most are very different from the originals. There are no crumhorns with cane reeds and none with a bore like that of the originals; no shawms and few recorders with walls of original thickness. The primary factor controlling the tone is the reed, followed by the bore. Use a reed of unauthentic material and all is lost. Use a narrower bore than the original with shorter bell flare, and even a correct reed cannot save the tone. Use thinner wood, to save materials and cost, and everything is finished. The finger holes of an instrument are themselves bores; if the wood is thinner, these bores are shorter than the original and the tone is different. Because the bores are shorter, the finger holes must be of different diameters from the originals and not only is the tone again different but fingerings are altered; notes which are veiled by cross-fingering sound different from those produced by straight fingering. There is a pernicious practice of producing instruments with finger holes of differing diameters to help the players keep in tune; this they may do, but they do not keep in tone. It is the sound of the instrument that matters, and the player must learn to play it in tune.

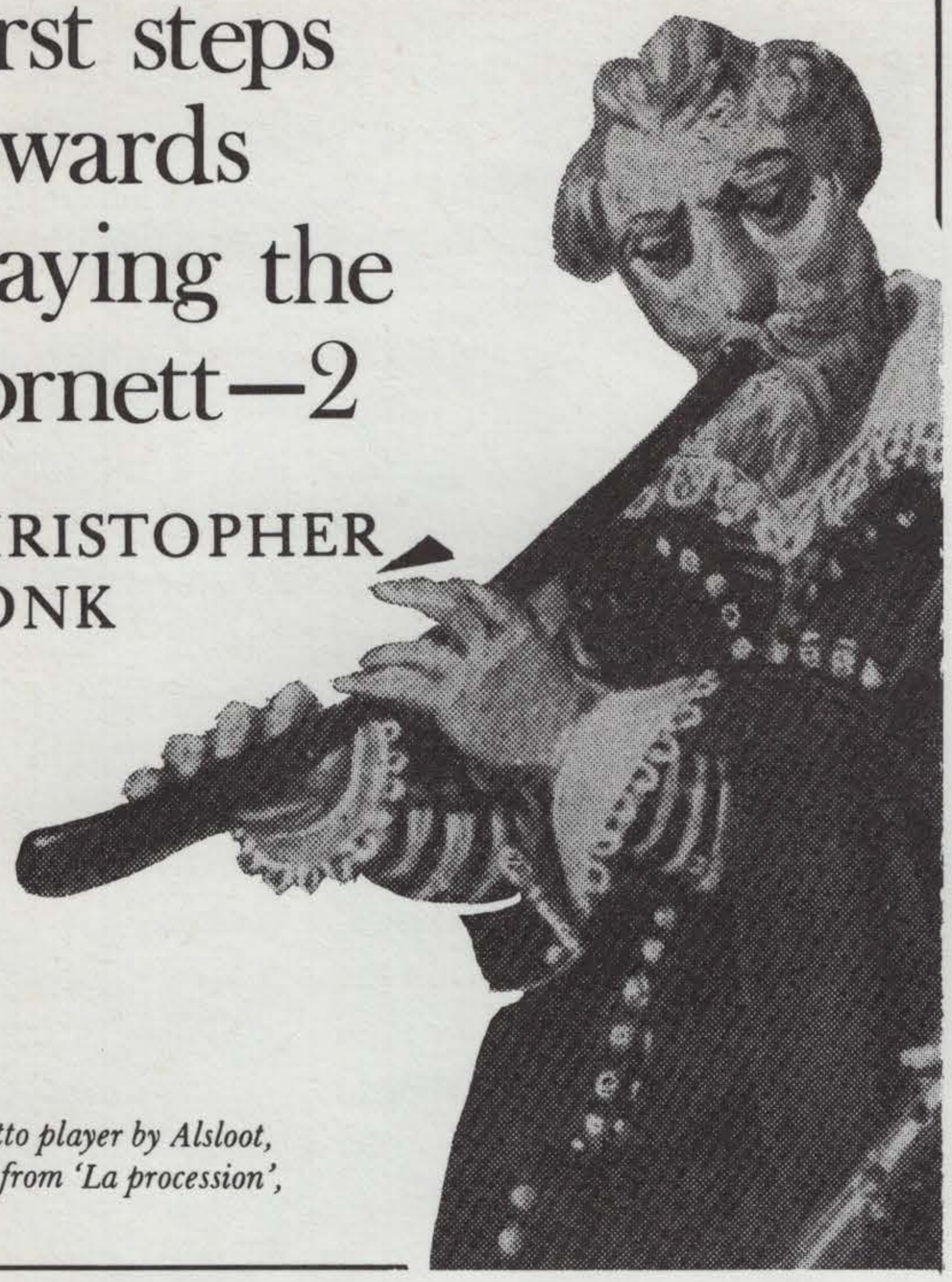
The reconstruction of medieval instruments is more problematical, for it is based not on surviving instruments but on illustrations and carvings which seldom show all the necessary details. Some principles are clear, however: an instrument that looks different from the original must sound different; an instrument of box construction cannot sound the same as one carved from the block; an instrument with a sound post must sound different from one without; the use of anachronistic materials (nylon strings, covered strings, plastic quills and jacks, plastic reeds, plastic bodies, etc.) can only falsify the sound. Instruments made in this way may be fair enough and cheap enough for beginners and amateurs who play for their own amusement, but the moment that one plays before the public one has a responsibility to the public; either one says 'we are playing early music on fake instruments with fake techniques for our own enjoyment' or one does the job properly. It may mean making one's own instruments; it may mean persuading better craftsmen than oneself to make them well; it may mean a lot of work and a lot of practice, but at the moment the vast majority of early musicians are taking money under false pretences because they are not making authentic sounds.

The only way to copy an instrument is to copy it exactly; the fact that it is then difficult to play is immaterial, for it is up to the player to master it. Once he has trained his masculature to produce good tone and good intonation on an instrument identical to an original, he is halfway to recreating the original technique and the original performance style.

Footnote: Perhaps I should say that I write this note, not as a member of a well-known ensemble (one which is as guilty as any other) but as a researcher into the history of musical instruments. JEREMY MONTAGU

First steps towards playing the cornett—2

CHRISTOPHER MONK

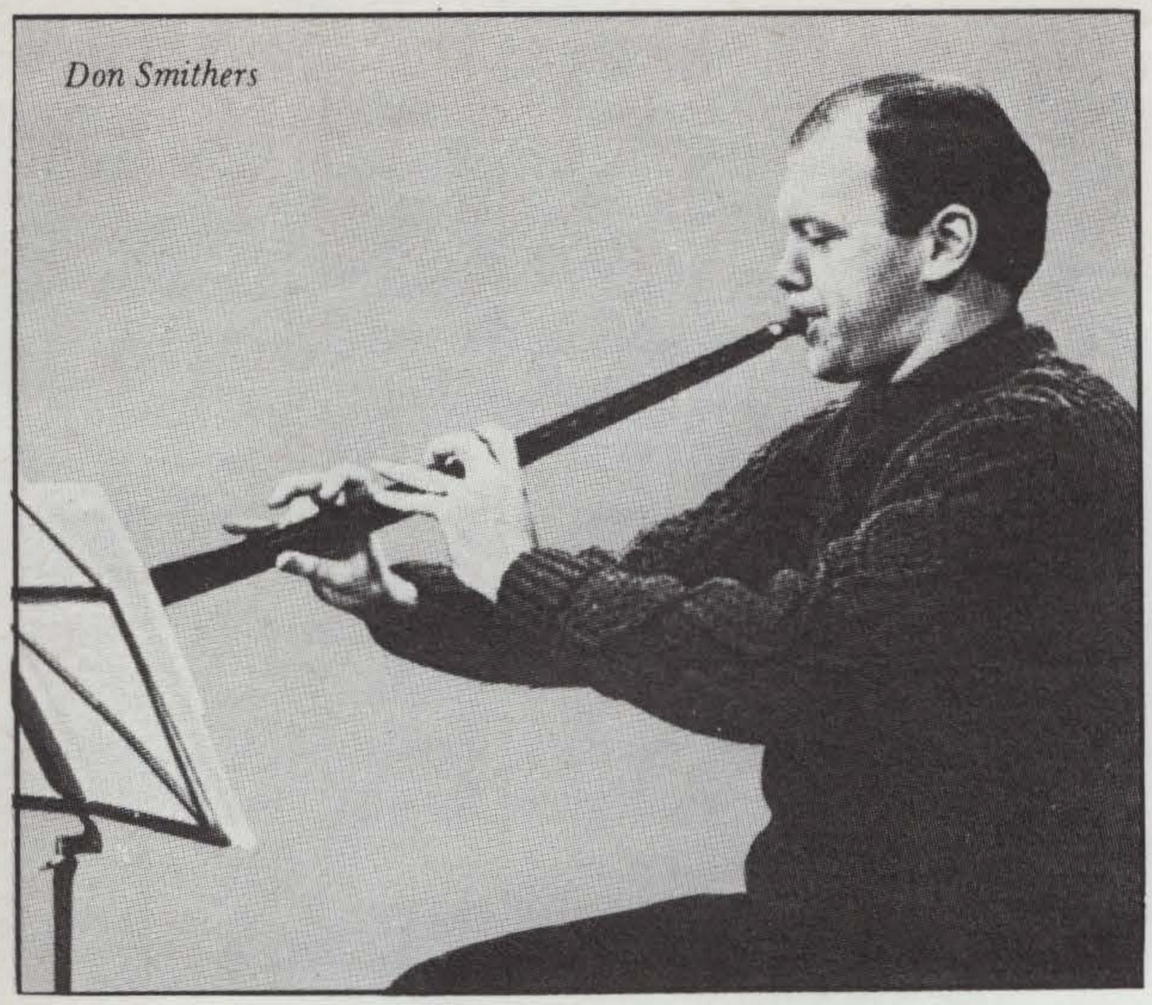


Cornetto player by Alsloot, detail from 'La procession', 1616

The theory that people today are generally bigger than their ancestors may be borne out by suits of armour but it does not at first seem to be borne out by old wind instruments not equipped with keys. Fingers just don't naturally stretch the distances often required to cover the holes, and the prospect is sometimes daunting. Cornetts are no exception, apart from the cornettino which fits most hands easily enough, but confidence that it can be done and exercise will usually conquer the difficulty surprisingly quickly. For the unfortunate few a simple key or an offset finger hole often do the trick. Recorder and other woodwind players are in the habit of making sure fingers lie at something close to right angles with their instrument. This is impossible with most cornetts, and other early wind, particularly for the right hand which lies most comfortably at an angle of almost 45°. The problem is made to seem worse because the right hand is the main support. Recorder players sometimes look for the solution in a thumb rest, but virtually no original instrument shows a trace of having had one, because it really is not needed. A recorder can be supported by the thumb of the right hand with the fipple resting against the lower lip or even chin. The light contact which is all that is desirable between lips and the cornett mouthpiece does not give the same secure balance. The mouthpiece cannot be allowed to rest on the lower lip instead of pressing gently against it. The secret lies in being able to support the cornett entirely by three fingers of the right hand for those few notes where other fingers are not able to help take the strain. To find this grip hold the cornett in the right hand only with the fingers covering all three holes. Notice that the tip of the little finger, the heel of the first finger and the thumb can be in firm contact with the instrument. Using this three-point suspension it is possible to uncover all three holes without dropping it. The photograph of Don Smithers at work shows the position, though the little finger is out of sight on the facet opposite the thumb with the tip just below the sixth hole. The sonata 'La Carioletta' mentioned in the previous article should convince anyone that this grip need not seriously impair the agility of fingers. The grip is much the same for the tenor cornett or lysarden, but that is heavier and best played sitting, with the weight taken mainly on, or between the knees.

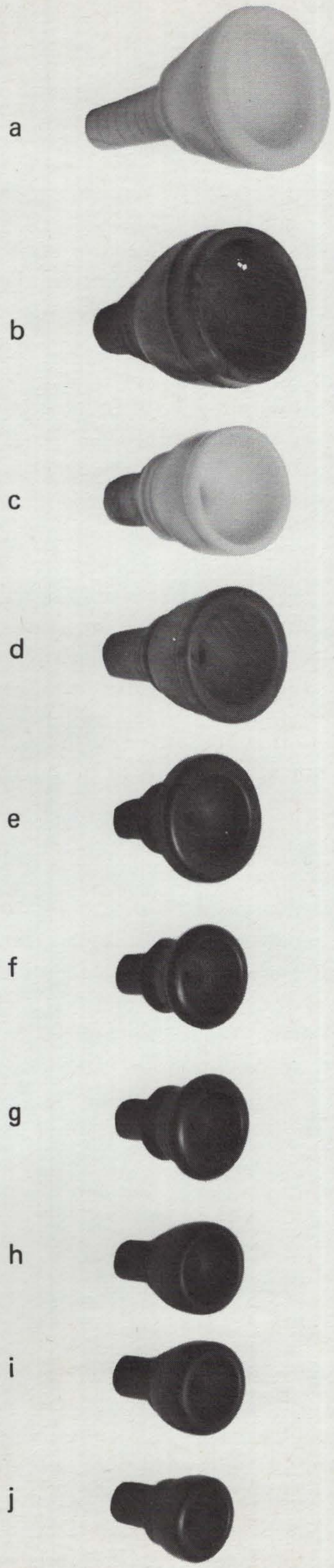
The mouthpiece of any lip-reed instrument is a highly critical factor and every maker will supply what he thinks is suitable, whether it is for a horn, a trumpet, a trombone or a cornett. His experience is likely to be wider than most and with historical instruments he can be expected to have carried out a good deal of investigation, so random and ceaseless experiment with mouthpieces at too early a stage is likely to be self-defeating. On the other hand no two people have quite the same requirements, so although modifications are unlikely to create an embouchure, they may help to perfect one, provided there is thoughtful awareness of some general principles from the start and they are applied with commonsense only when a serious amount of work has built up some real experience. Over a hundred varieties of modern trumpet mouthpieces are readily obtainable, each of which will suit some particular individual, or instrument, or style better than the rest. A novice who ignores the advice of the maker and his teacher, however, and picks at random is asking for trouble. In just the same way many varieties of perfectly authentic or tonally acceptable cornett mouthpieces are possible, provided one grasps what the variations can be, what effects they have and does not forget that it is a poor craftsman who blames his tools before he has learnt to use them.

Indisputably original cornett mouthpieces are sadly few. For example, one in Berlin, another at Munich and a third at Vienna are much quoted. On investigation they seem respectively to have been made after the Second World War, no earlier than the beginning of this century, and just 'thought to be original' by

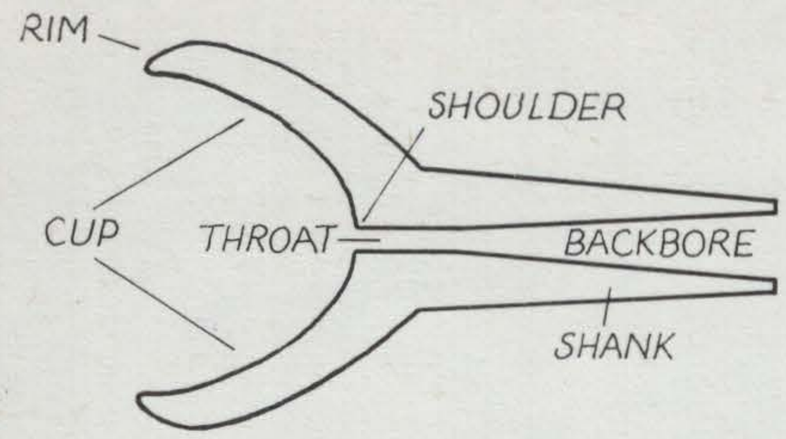


Julius von Schlosser when he wrote the catalogue. Schlosser's opinion of course is not to be taken lightly and that together with much other evidence points to a kind of mouthpiece commonly called 'the acorn cup' as the one that was used in the cornett's hey-day. The photograph shows three of this sort—H and I suiting the cornetto and J suiting the cornettino. E, F and G are compromises with modern brass practice having broader rims nearer what players would expect today. A, B, C, D, are all varieties that are in current use with tenor cornetts or lysarden. The muscles and setting of the lips, called the 'embouchure', need training before sound can be produced to the best advantage of tone and endurance on these, or any 'cup' mouthpiece. Quite small differences can upset the balance, let alone the wide variations of rim and diameter shown in E, F, H, I for the cornetto alone. This is why it is sensible to pick one mouthpiece and persevere with it so long as some sort of progress can be detected. For example a novice on the cornetto would be wise to start with I or possibly H unless a modicum of experience with modern brass made F seem more familiar. A fully experienced and trained trumpeter would probably need something like E before he felt at home.

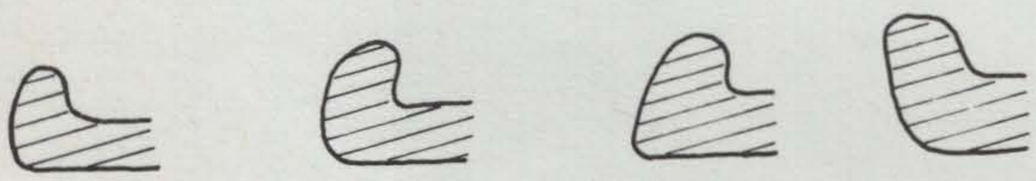
Overleaf is an 'acorn cup' and the names used to identify particular parts of any 'cup' mouthpiece. The rim can be quite sharp or well-rounded. A sharp rim holds the lip firmly in place which will make for a good secure attack. The more rounded rim allows a small movement of the lip which makes for greater flexibility. The cup is usually nearly hemispherical. A shallow one gives a clear-cut sound which becomes hard and edgy if it's overdone. A deep cup gives a



Acorn cup



mellow sound, becoming stodgy if it's overdone and in any case lowering the pitch of the whole instrument. The angle where the throat joins the cup is called the shoulder. A sharp shoulder will tend to give a brilliant edge to the tone provided the player can 'centre' notes accurately. With an inexperienced player or a narrow or shallow cup the effect is likely to be breathy or harsh or both. Broadly speaking the shorter the overall length of the instrument or the narrower the cup the more important it is to round or even bevel the shoulder. The throat is usually quite small. The broader it is the thicker the sound becomes. The throat lasts for a measureable distance with parallel sides and then makes a lesser or greater expansion, called the 'backbore', towards the end of the shank. The length of the parallel section and the length as well as the degree of expansion, affect not only the fineness and the fullness of the sound but also the relation between the highest and the lowest notes, not to mention the brightness and the sweetness. With too short a parallel section the instrument tends to feel and sound dead. With too little or too short a length of expansion some players and instruments sound stifled. The overall length of the shank, which is short compared with a modern 'cup' mouthpiece, can therefore have considerable effect. A flanged rim, as on the compromise mouthpieces E, F, G, offers extra support to the lips which may help some but not others. The surface of the flange can vary from completely flat to something evenly rounded or raised higher on the inner or the outer side:

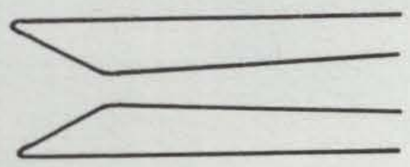


A mouthpiece of the dimensions of E is an unwise choice for a novice and will probably sound muddy and uncertain. A trumpeter, however, who has worked hard to perfect his embouchure on a mouthpiece with cup diameter and rim not very different from this will need something of the sort if he is not going to ruin several years' work. For him the tone can be sweet, clear and utterly convincing when played alongside the more authentic mouthpiece.

The shank on old mouthpieces was tapered to fit the tapered socket made to receive it on all old cornetts. A winding of thread round the shank would make the mouthpiece protrude rather more and so lengthen the instrument fractionally, allowing a small degree of tuning. With modern tools it is easy to make a cylindrical socket, which allows rather more movement in or out to provide a greater degree of tuning. Where the socket that takes the shank is substantially wider than the throat of the instrument itself, a small chamber is formed when the mouthpiece is drawn partly out. This can affect the tone. Most ironmongers keep polythene tubing of many thicknesses and diameters, and it takes little skill to cut a short length of an appropriate size which will fill such a chamber, if the mouthpiece needs regularly to be out like this. A disadvantage of a cylindrical socket is that wear can lead to irritating looseness. This is quite easily cured by a few turns of fine waxed thread such as 'dental floss' sold by most chemists, or a smear of an epoxy resin glue.

The tenor cornett or lysarden uses mouthpieces which closely resemble these in general characteristics. A and B are about the largest that can be used satisfactorily and C and D are a normal size. Smaller mouthpieces still, akin to French horn rims and diameters, are in successful current use.

The mouthpiece of any mute cornett that has survived is likely to be essentially authentic since it is an integral part. It is likely to be deeper and more conical than its counterparts on the other cornetts, and of course trumpet-type compromise mouthpieces are harder to work out for it. The throat is substantially wider with little or no parallel section and the backbore is the instrument itself. With these features, for which the bore of the instrument is adjusted, it is easy enough to realize why the mute cornett has its own special sound.

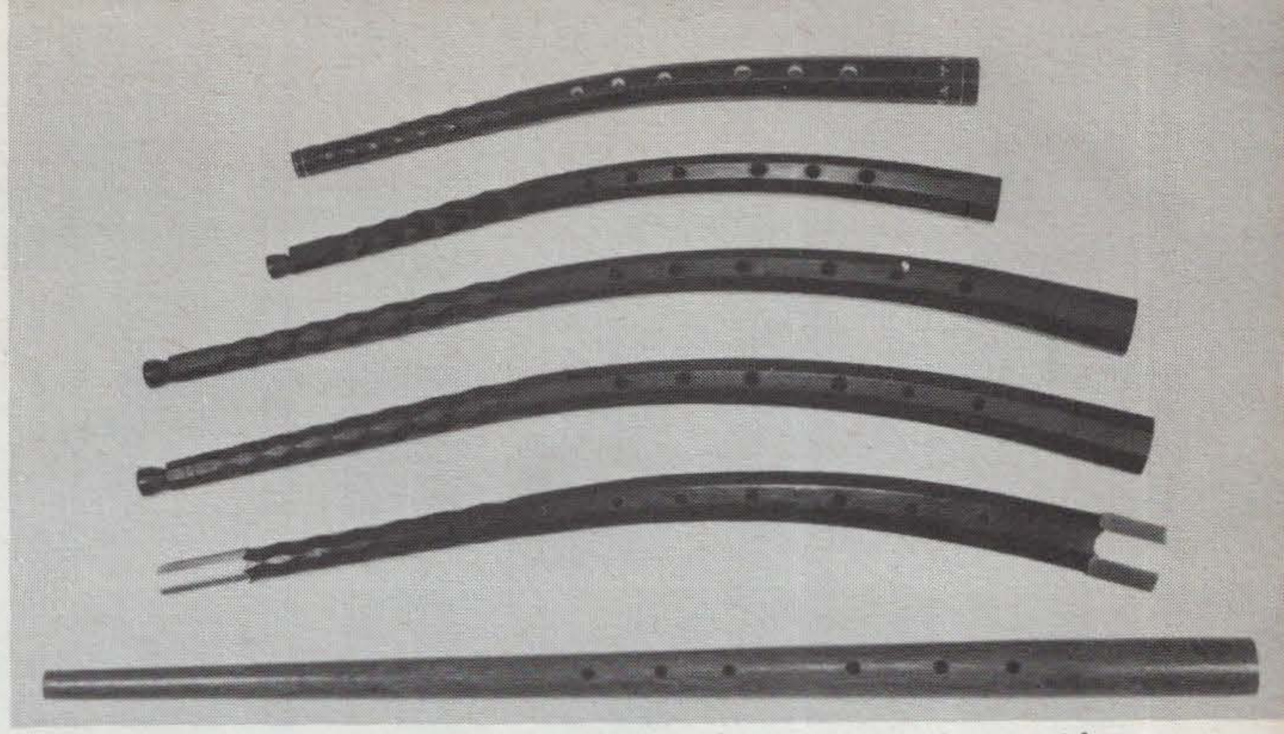


All this is information to be carried in the back of the mind for future reference by anyone who is starting to play the cornett from scratch.

The next practical problem to face is the production of sound. On a recorder or crumhorn this doesn't really arise. One blows and sound comes. The big problems come later. On a cornett, or any brass instrument, there is a knack of setting the lips in

vibration that has to be acquired before a start is possible. The knack of whistling is one that comes naturally to some, while others have a frustrating time acquiring it. It's difficult to do it until you've done it, and then it's easy, so to speak. This is just the same. It's quite a good idea to start with the mouthpiece by itself. Say 'm-m-m-m' in a meditative sort of way to set the lips in the right position, and then put the mouthpiece lightly against them, with something like half or two-thirds on the upper lip. Without changing the position or straining at all, try to say 'per' as in 'perhaps' into the throat of the mouthpiece and keep breathing out for several seconds. If air escapes at the sides of the mouth you probably need to part your lips in the mouthpiece very slightly, or else you are blowing too wildly or too vigorously, or the mouthpiece needs fractionally more pressure. If you are just getting a draughty noise through the mouthpiece blow a little harder and try compressing the lips a tiny amount. One advantage of the acorn cup apart from its authenticity is that it works as readily at the side of the mouth as in the centre, which is really the only place for the flanged mouthpieces. This gives quite a choice of comfortable positions. The cornetto player in Alsloot's band of musicians seems to be using a position often shown in old pictures and favoured by many, just on the central side of the right-hand eye-tooth. Anyone with lips that are at all thick or soft can find this helps. Some players of the past and present like a position still further to the side. If it works quite comfortably in the centre there is no point in changing position, but if you are going to experiment, this is the time. When you get a squeak or a buzz which you can repeat, make continuous and vary in pitch, you're on the way.

Next put the mouthpiece into the instrument (always with a twisting motion). Close the thumb and the top two or three fingerholes and squeak or buzz the mouthpiece again. When you can make a continuous note and repeat it you're nearly there. Don't mind the actual pitch very much as yet, so long as it's beginning to sound at least faintly musical. If only a raucous sound is coming, you are going red in the face, beginning to feel dizzy or your cheeks feel like splitting then it's time to pause and think a bit more. Dizziness and a red face are the result of too much oxygen from too vigorous breathing for what is required. Cheeks should not be blown out at all but remain in their natural position. Upper and lower teeth should be more or less in line with each other. Your throat should be open as when saying 'huh' in long-drawn and sardonic fashion. The chest should



Two cornettini (one with mouthpiece and one without), 3 cornetti (two with mouthpiece, one without) and a mute cornett



Tenor cornett, or lysarden, with key, tenor cornett, or lysarden, without key and a cornetto direitto

not heave with the intake of breath, but the midriff should first expand and then contract as though with a lengthy sigh of exasperation or despair. Now try again and you ought to have better success. If you don't, leave it for a little and when you come back the chances are it will seem relatively easy. Keep trying at intervals until you are confident you have the knack of producing one clear note at least, but don't be surprised if even now the movement of fingers does not seem to produce other notes as readily as you might hope.

The time spent in this way should total minutes or at the most an hour or two. The next stage is to close the thumb and all the fingerholes and see how many notes you can produce using the lips alone. Look carefully at the fingering chart to see what these notes should be, not forgetting that the lowest three notes all have the same fingering and it is the highest of the three you should be obtaining. If you know about the 'harmonic series' or are a brass player you may be surprised to find your cornett plays a′ below middle C for its first harmonic and b♭′′ above middle C for its second, for example. This is following old standard practice and makes good sense in the end, as so often proves to be the case. On a cornettino you should aim to be able to play d′and d′′: on a cornetto probably a′, b♭′′ and f′′: on a mute cornett in f probably f, f′

and a″: on a lysarden probably d, e♭′ and b♭″. Notice that there is some movement of the throat and jaw between one of these notes and the next, much as when one changes pitch in whistling. Try to practise this and achieve some fluency between those notes, though it will take a little time.

This sort of exercise makes a good start to daily practice. Play long notes too, invent rhythms on a single note and spend a few minutes each time in this way. It is common to find that lips will only stand five minutes or so at a time to begin with and initial progress depends on making good use of that short period even if it's possible to fit in several stints a day. Slow sustained playing builds up strength and improves tone most quickly. Start with the note produced by thumb and the first three fingers of the left hand. On a cornettino that would be g′: on a cornetto d′. Play gently and listen hard to your tone. Volume will develop naturally as you progress. You will have discovered by now the wide variation in pitch that is possible with any given fingering. This is one reason why players of the past and present stress the need, as with singing, to have the notes in the head before trying to play them. The daunting impression that almost any fingering will do for almost any note, which sometimes develops, will be dispelled as soon as your ear and embouchure become reasonably sensitive. When lips and fingers are in proper adjustment any sounds of strain and roughness should disappear and the note become clear and sweet, or in other words 'centred'.

Use a piano, recorder or somesuch to establish the pitch in your head and then try to play the note loud and soft, crescendo, decrescendo keeping it as steady and as clear as you can. While the embouchure is being established you may find the note centres above or below the pitch of your piano for instance. Always try to play the centred sound even if it means making a mental adjustment to begin with each time you take the note from the other instrument, which itself of course might need adjustment. Listen carefully to the start of each note and try saying in turn, 'ter', 'der' and 'ler' instead of the rather explosive 'per' with which you began. If the note wobbles up or down immediately it starts you are using your tongue carelessly and probably too much. If there is a breathy noise before the note actually sounds, that sighing breath is not yet strong enough. Ultimately you ought to be able to breathe a note out, and by then you will have realized that the tongue is only a valve to turn the breath on at a precise moment, and not the means of starting the note, although it will seem like that at first. When a note continues to waver the reason will be unsteady breathing or unsteady embouchure. Sometimes this is the result of not putting enough into it, but more often it is the result of too much effort and tension and the cure is a conscious effort to relax a bit. When your first note d′ or g′ has had its fair share of time and success move to the note above, then the note below and so on. It seldom pays to go below a′ on the cornetto and d′ on the cornettino until things are quite advanced. When the scheme of note production has reached these extend the range upwards. As soon as practicable turn the single notes into fragments of slow melodies, hymns, psalm tunes, improvisations, anything you can think of or remember. Make a start with slow scales too. Begin with g′, say, holding it for four steady beats following with a″, b″, c″ in the same way and then come down again. Carry it down below g′. Do the same starting on f′, e′, d′, c′ and so on. A week or two on these lines should see you through the first and hardest stage and ready to start on more athletic pieces with some confidence and stamina.

Finally, don't fail to remember that most difficulties are in the mind. Those who teach children know how much is gained from focusing attention on what they can do well and not on the mistakes they make. Without being chicken-hearted and avoiding all difficulties, build up your own morale by keeping to those areas that appeal to you and where success comes reasonably easily. For example, if only a half or a third of the full range seems possible at first, settle for that temporarily rather than develop a neurosis each time something higher or lower or faster looms up. A limited range is sometimes the result of holding the instrument and mouthpiece at too much of an angle to the lips so that one of the edges of the mouthpiece tends to jam into a lip, usually the lower one. Something like a right angle is what it should be. Be ready to transpose and adapt pieces to meet your early limitations. Singers and violinists as well know just how easy it is to be badly out of tune, and that understanding how easily it happens is not to excuse or accept it as inevitable. Systematic work, not pure flogging, will best develop the stamina of the lips, as it will the rest of the body in athletic sports. Think more about the sweetness than the loudness of the sound. It is true the cornett was classed among the 'loud' instruments of its day, but this is relative to a viol or a recorder not a modern symphony orchestra. The old saying may be political nonsense in our time, but it is still musically perfectly true—'Plus fait douceur que violence'.

Woods used for woodwind since the 16th century 2

A DESCRIPTIVE DICTIONARY OF THE PRINCIPAL WOODS MENTIONED

MICHAEL G. ZADRO

African Blackwood

Dalbergia melanoxylon. East and Central Africa and Madagascar. *90 lb.

African Blackwood is produced by a small tree yielding limited quantities of usable wood. The heartwood is deep brown to purplish black turning gradually to jet black. The colours alternate in narrow bands. The sapwood is thin and yellowish. The grain is straight but defects are frequently uncovered and much wood has to be discarded. The texture of this wood ranges from extremely fine, resembling that of ebony, to rather coarse with a low lustre. With some effort a fine, polished effect is possible. Instruments made from this wood which has not turned completely black are frequently dyed with printers ink.

The wood is resistant to moisture, more resonant than ebony, far less brittle and not as prone to cracking. Blackwood is frequently mistaken for ebony, and has been called black cocus, East African ebony, Mozambique ebony and granadilla (o).

Apple

Malus pumilia. Crab Apple. 48 lb.
Malus sylvestris. Common Apple. 48 lb.

Both varieties are common to Europe and North America but all the more than 2,000 recognized varieties are believed to have originated with the wild or crab apple. The sapwood is light to medium tan, sometimes interrupted with streaks of darker pigmentation. The heartwood is a rich, reddish brown colour, the wood is hard, dense and stains well.

Boxwood

Buxus balearica. Asiatic variety. 55-70 lb.
Buxus sempervirens. Europe. 55-70 lb.

The best grades sometimes known as Abassian boxwood came from the shores of the Black Sea and had a mottled appearance. Boxwood grows as a tree in the Mediterranean and near eastern regions but as a small evergreen or shrub in England and Northern Europe. It is hard, tough, dense and usually straight grained, probably as a result of its slow growth characteristics. It possesses a delicate yellow colour which with age darkens to a honey hue. The manner of cutting, storing and seasoning was of primary importance in order to produce boxwood of excellent quality. This in some measure alleviated its dimensional and stability problems.

Other boxwoods or woods bearing the name include:

Cape Boxwood
Buxus macowani. 55 lb.
This wood comes from South Africa and is also known as East London box. It is lighter in weight than most European box but has the same dense, smooth surface.

African Boxwood
Gonioma kamassi. 55 lb.
Sometimes called simple Kamassi, it is deeper in colour but resembles European boxwood.

Indian Boxwood
Gardenia latifolia.
From South East Asia, resembles box but is from a different species.

West Indian Boxwood
Phyllostylon brasiliensis. 54 lb.
Gossypiospermum praecox. 54 lb.
This wood is obtained from Cuba, Santo Domingo, the Dominican Republic and Northern South America. A variety exported from the Lake Maracaibo region of Venezuela goes by the name of Zapatero or Maracaibo boxwood. This species closely resembles European boxwood with its surface, texture and grain pattern but bears a rather dull surface appearance and is found with white, chalky deposits in the pores.

Cherry

Prunus cerasus. Native to England. 50 lb.
Prunus avium. European wild cherry. 50 lb.
Prunus mahaleb. Austrian cherry. 50 lb.
Prunus serotina. American cherry. 36 lb.
Prunus emarginata. American cherry. 36 lb.

The sapwood is narrow and nearly white, while the heartwood ranges from light red to darkish red and darkens further upon exposure. The wood is fairly hard and noted for its toughness. The texture is moderately fine and if polished will produce a beautiful surface with a silky sheen. Cultivated cherry displays a milder, straighter grain than the wild variety.

Cocobolo

Dalbergia retusa. Native to Mexico and Central America. 80-85 lb.
Dalbergia granadillo. Native to Mexico and Central America. 80-85 lb.
Dalbergia hypoleuca. Native to Mexico and Central America. 80-85 lb.

The heartwood varies greatly from orange to deeper red or chestnut brown hues intermixed with jet black streaks. The wood is hard, smooth, and cool to the touch. It acquires a waxy feel when rubbed and it has found maximum use in

* Average weight per cubic foot.

the manufacture of knife handles because of its imperviousness to water. The wood is extremely durable but is unsuited for gluing because of an unusually high oil content. The fine dust it produces when being worked may initiate a reaction similar to ivy poisoning upon sensitive individuals. This is also true of cocobolo instruments in contact with the lips if the wood has not been treated with a sealing agent.

Cocuswood

Brya ebenus. West Indies and South America. 75 lb.
The granadilla tree of these regions supplies cocuswood in which reddish or reddish brown tones to chocolate tones predominate and another variety known as green ebony whose heartwood is brownish green.

Both varieties of cocuswood are usually straight-grained with wood that is hard, dense, brittle and highly resinous. Both woods have fine uniform textures and are very stable. The species grows as a small tree or shrub with a trunk rarely exceeding four inches in diameter and is no longer commercially available.

Rockstro made a point of distinguishing between Jamaican cocuswood and the South American variety, preferring the former.

Cocuswood has been called brown ebony, green ebony, West Indian ebony, cocoawood, Jamaican ebony and that catch-all for every wood of uncertain species—granadilla or granadillo—which now also includes African blackwood. The use of imprecise nomenclature should be dropped entirely and correct species names used. Instrumental manufacturers catalogues are particularly culpable in this regard. Such sloppiness in terminology is inexcusable.

Ebony

Diospyros ebenus. Ceylon, South India. 70-80 lb.
Diospyros melanoxylon. India. 70-80 lb.
Diospyros tomentosa. North Bengal. 70-80 lb.
Diospyros crassiflora. Guinea Coast of Africa. 70-80 lb.
These are the ebonies of commerce, characterized by a uniform jet black colour and producing the most highly valued wood. It is hard, durable, takes a high polish but tends to be brittle. The grain is usually straight although it is also found wavy or interlocked. Ebony is believed to have been introduced into Southern Europe during the first half of the 16th century. It must be seasoned carefully to avoid a tendency of developing fine splits and surface checks in drying. Only a small portion of the timber from the above species yields the intense black grade. Most of the lumber is interspersed with streaks or splotches of greyish, greenish or brownish hues. Ebony is considerably more stable than boxwood but also reacts to humidity changes. It is frequently confused with African blackwood.

Kingwood

Dalbergia cearensis. Guiana and Brazil. 70-80 lb.
This wood exhibits a rich violet brown colour shading at times almost to black with occasional lines of honey yellow. It was first known under the name of violetwood. Kingwood in texture is similar to the finer, paler cuttings of rosewood but is harder, heavier and closer in grain and takes a finer more translucent finish. Kingwood has for long been considered the most refined and handsomest of the striped woods.

Lignum vitae

Guaicum officinale. Caribbean and Central America.
75-90 lb.
Guaicum sanctum. Caribbean and Central America.
75-80 lb.
The wood of the Guayacum trees, so named from the guaiac resin content. The sanctum species is that of present commerce; officinale sources are exhausted. The wood is intensely hard and heavy with a cold waxy feeling and exhibits interlocked grain. The sapwood is yellow with the remainder being olive green to brown with occasional black streaks. The texture is extremely fine and the density of this wood is almost equal to iron. When first imported into England during the early 16th century, the guaiacum resin was used as a remedy for gout and rheumatism. Quantz, as previously mentioned, alludes to this wood as *lignum sanctum.*

Maple

Acer campestre. Common European. Hard. 45 lb.
Acer platanoides. Common European. Softer. 45 lb.
Acer saccharum. American sugar maple. 45 lb.
Acer nigrum. American black maple. 45 lb.
Maple is a hard, smooth, fine-grained wood ranging in colour from creamy white, pinkish tan to brownish red with diversified dark brown lines running through the wood. It takes an extremely fine polish. Maple often grows with an elaborate, highly decorative figure which takes various forms such as birdseye, fiddleback, curly, blister, etc.

Olivewood

Olea europea. Mediterranean regions. 50-60 lb.
Olea hochstetter. East African. 58 lb.
The European variety is a small evergreen which supplies a decorative wood of yellow, yellow brown to greenish brown colour with a wavy, mottled figure. It is also streaked with dark brown pigment lines and bands. The wood is hard, heavy, close-grained and slow growing. The finest figures are found in old and gnarled trees. The African variety from Kenya and Ethiopia is also hard, dense and close-grained.

Partridgewood

Andira americana. Northern South America. 75-90 lb.
Andira inermis. Northern South America. 75-90 lb.
This wood ranges in colour from deep mottled dark red or chocolate brown in colour, sometimes tending towards purple. The soft tissues in the wood produce the surface figure from whence it derives its name. It is very heavy, hard, high in strength and resistant to rot. It is difficult to work except on the lathe, where it takes a very smooth polish. It is also called brown ebony, coffeewood and granadillo.

Pear

Pyrus communis. 45-50 lb.

Numerous varieties derived from the wild pear which originated in Asia and Southern Europe. This wood is now common to Britain, Central and Southern Europe. It supplies a fairly hard, easily worked material of unusual uniformity and smoothness. It varies in colour from flesh tones through pink with redder hues occurring. It seasons poorly however and without diligent care is liable to twist and warp. It stains readily.

Plum

Prunus domesticus. 35-50 lb.

This wood thrives in the south of France, Spain and Italy in wild and cultivated form as trees and shrubs. The sapwood is straw yellow in colour, while the heartwood is pleasantly streaked and ranges from a reddish tan to warm brown. The wood is moderately hard and for the most part exhibits a very fine, smooth uniform texture.

Rosewood

Dalbergia nigra. Brazil and Central America. 50-60 lb.

Dalbergia latifolia. India, Ceylon. 50-60 lb.

South and Central American rosewood is also known by the names of palisander, jacaranda and cabiuna, bahia and Rio rosewood. The colour of this wood ranges from pink to yellowish tan, through orange, reds, and very deep purplish hues streaked with black resinous layers. When worked it gives off a mild scent of roses. It has a mild oily feel when polished. The wood is hard and is found with a fine to open grain sometimes coarse in nature that varies from straight to wavy. Old trees supply the valued heartwood containing the richest colouration. The heartwood of young trees is basically brown.

East Indian rosewood is also known as Bombay rosewood and Bombay blackwood. This wood is similar in appearance to Brazilian rosewood but with less pronounced colour contrasts and a lower oil content. In colour it ranges from red to dark purplish brown with denser blackish streaks. It possesses a uniform moderately coarse texture and dulls tools rapidly, especially when chalk deposits are present.

Other rosewoods include:

Honduras rosewood

Dalbergia stevensonii.

This wood is harder, heavier and redder than the Brazilian variety.

Thailand rosewood

Dalbergia cochinchinensis.

Known usually as chin chan.

Satinwood

Zanthoxylum flavum. West Indies. 55 lb.

Chloroxylon swietenia. East Indies. 60 lb.

The West Indian species is the finest commercial quality of satinwood known. It presents a bright sheen, a golden yellow colour and when freshly worked yields a scent of coconut oil. The texture is fine and uniform and the grain straight or sometimes mottled producing an attractive figure. It also possesses a silky lustre. This was the preferred satinwood of Sheraton and Hepplewhite. This timber was formerly known as yellow wood. It is no longer available. East Indian satinwood is obtained principally from Ceylon but is also found in Southern India. It varies in colour from golden yellow to golden brown and closely resembles the West Indian species but is more highly figured with a wider range of colour. It is fine and uniform in texture with a narrowly interlocked grain producing plain or broken stripes usually accompanied by delicate cross mottling. The hard, compact and brittle nature of this wood renders it difficult to work, it will, however, take a high polish with a remarkable lustre.

Tulipwood

Dalbergia variabilis. Brazil. 50-65 lb.

Dalbergia oliveri. Burma. 50-65 lb.

The fresh wood is usually of a creamy tan or flesh pink colour marked by fine and parallel streaks of strawberry pink or rose tones. These colours fade upon long exposure until the basic colour becomes almost white. The wood has a mild fragrance reminiscent of roses. It is very hard, dense and splits badly if not carefully seasoned and it has a tendency to splinter when being worked but can be rubbed to produce a high natural polish.

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Performing early music on record–1

A retrospective and prospective survey of the music of the Italian trecento

DAVID FALLOWS

When Judy Collins included Landini's *Lasso di donna* in her LP *Wildflowers* (1967) she brought a work of the Italian Trecento to a far wider audience than is usual for early music. She used early instruments (directed by Joshua Rifkin), sang the full form of the Ballata, and resisted all temptations to update the music or in any way compromise the most rigorous musicological standards. Her performance aimed to bring out the qualities of the song and avoided all the 'personality cult' problems one might expect on a record of this kind. It was presumably the first such commercial recording of a piece of medieval music. Perhaps its success will draw some listeners to look for more Landini and Italian trecento music on record. The present survey is an attempt to see what there is, what questions it raises, and what we might expect in the near future.

The age of Landini, the age of Boccaccio, the age of Petrarch, the Italian Ars Nova: all these titles are used to describe the Italian music of a period that stretches roughly from 1325 to 1420, from the treatises of Marchettus of Padua to those of Prosdocimus de Beldemandis. It is an unusual repertory in that it is extremely sharply defined: the Rossi manuscript (in the Vatican with some leaves at Ostiglia), preserves the earliest known works in the style, and no earlier source is known; at the other end the Squarcialupi codex and the Mancini codex (at Lucca with some leaves at Perugia) present the last music of the kind. Stylistically it is equally well defined. The musical lines are far more conjunct than in the contemporary French songs. They flow, often merely following a scale downwards but infusing life to the line by means of florid embellishment patterns. The music is also much more clearly sectionalized: where the French composers are apt to articulate their music in balanced phrases, the Italian trecento composer tends to let each phrase become a statement in itself, clearly separated from the next, perhaps even by rests. If Landini and others occasionally leaned more towards a French style of expression, this was only a passing influence. Italian trecento music remained primarily directional and florid while that of France retained the ideal of balanced phrases.

'Trecento' is perhaps a misnomer, though a useful one. The repertory does not exactly coincide with the 14th century, but it forms such a coherent unit as a repertory that there is little danger of confusion. This article limits the field a little further. It omits sacred music (there is not much on record anyway) and it omits the instrumental pieces normally associated with the trecento repertory. These last raise entirely different questions which should be discussed separately (in fact they would be material for a full review article in themselves).

Just over 600 pieces survive in the trecento song repertory.[1] Some 350 were published in modern edition in 1955 with Johannes Wolf's posthumous (and patchy) *Der Squarcialupi-Codex*. For all its faults, this is probably still the best place to begin examining the trecento repertory since it contains practically everything of all the major composers except Paolo Tenorista. About the same time two more long-term projects were launched with a view to publishing the complete repertory. That of Nino Pirrotta (in the *Corpus Mensurabilis Musicae*) reached to five volumes between 1954 and 1964 but has gone no further. That of Leo Schrade (in *Polyphonic Music of the Fourteenth Century*) was continued after his death by W. Thomas Marrocco. It now consists of four large volumes and the next three, which are in active preparation, should complete the set. But already for some years practically all the trecento repertory has been available in good monumental editions:[2] the only substantial gaps now are the works of Paolo Tenorista (most of which can be assembled from various places) and of Zacara da Teramo.

In a repertory of this size it is natural that only a very small percentage should be available on record and that certain pieces should acquire a special popularity among 20th-century performers and (perhaps even) audiences.[3] The disappointment is that some areas of trecento music still remain practically unexplored. On the credit side is the coverage of *early* trecento music. There are several recordings of music from the earliest known source, the Rossi manuscript, and of improbable looking pieces by the earliest generation of composers, Maestro Piero, Giovanni da Cascia and others. There is also now a substantial body of music by the master of the next generation, Jacopo da Bologna. Moving on in time, Landini, the central master of trecento polyphony, is generally well-represented on record particularly in view of the recent disc devoted entirely to his work; and from the last generation Ciconia is now recorded almost complete. But the other later composers are neglected: there is practically nothing on record of Paolo Tenorista, Bartolino da Padova or Andrea de' Servi. And it is not as though these were minor composers. If the number of sources in which a work survives is any yardstick of respect in the 14th century, Bartolino is especially impor-

tant, for three of the ten most widely distributed trecento pieces are by him.[4] His music seems to be distinctive and resourceful; but I have yet to hear a note of it apart from what I have performed myself. Some Bartolino on record would seem to be a high priority.

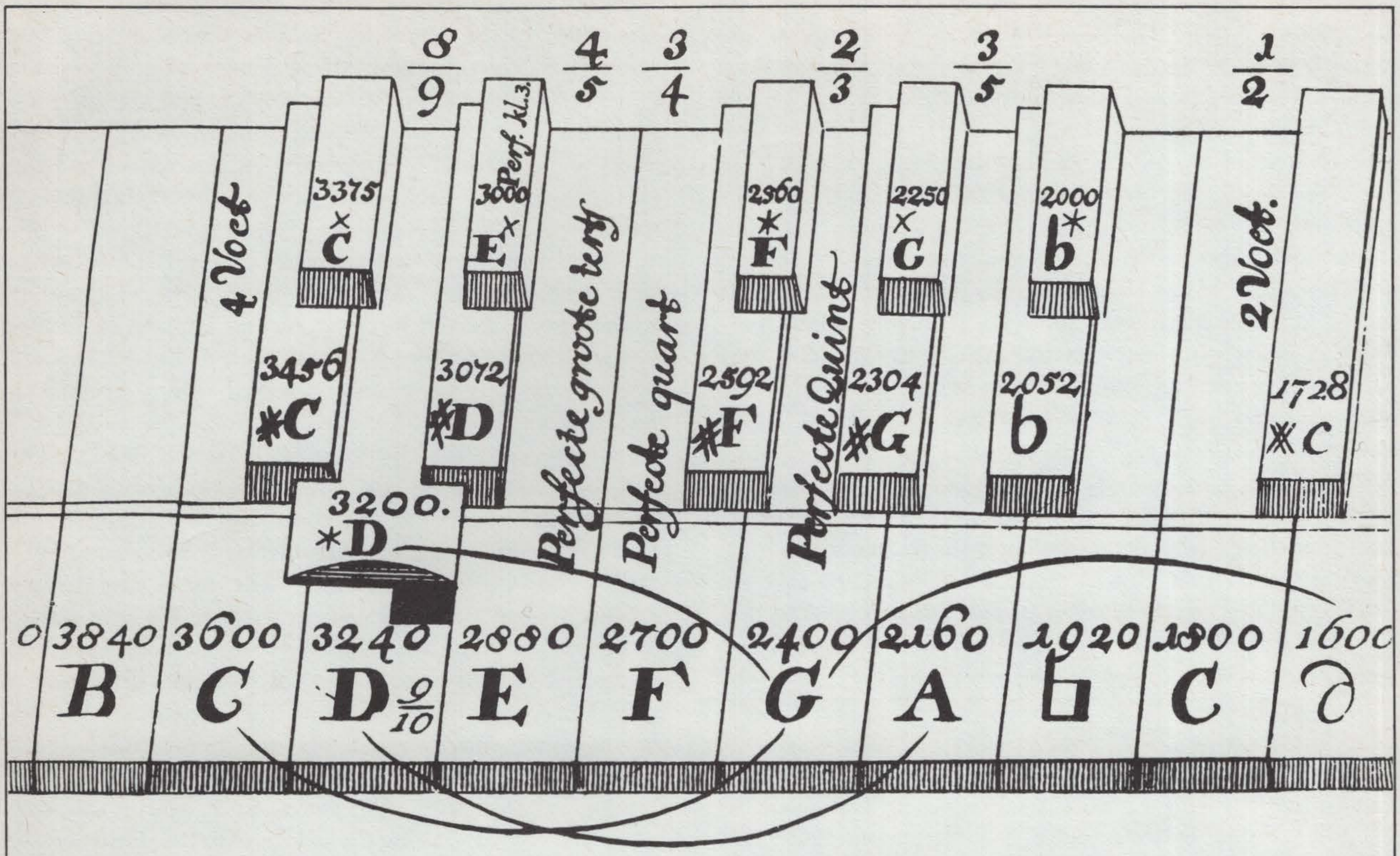
It may seem unkind to condemn the compilers of these discs for what they omit, for not doing what they never intended; and it can seem short-sighted to imply that they are unadventurous when the mere fact of their involvement with trecento music is witness to some degree of adventurous spirit. Even so, there is an unhappy tendency among performers of early music to rely too heavily on the pieces they know will 'work': Landini's *Gram piant' agli ochi* is always a show stopper, his *Ecco la primavera* has started many successful concerts and will continue to do so, while Gherardello's *Tosto che l'alba* is known to enormous numbers of people who otherwise know not a note of trecento music. Not that these are bad pieces: far from it. But it is with a sinking feeling that I pick up yet another record and see among the titles a whole series of familiar names. And it is with relief that I note that Judy Collins chose *Lasso di donna*, a song otherwise unknown to me.

Five records devoted to trecento music are available in one way or another on the commercial market in Britain or, so far as I can establish, elsewhere. Two date from 1969: *Ecco la primavera* with the Early Music Consort under David Munrow and *Music from the Time of Boccaccio's 'Decameron'* with Musica Reservata under John Beckett, although this has now unfortunately been deleted in Britain. (Perhaps it is still available on the continent.) The other three are from the German series *Reflexe*, available in this country through EMI. In 1972 they issued a record devoted to the music of Johannes Ciconia with the Studio der frühen Musik under Thomas Binkley. This group also performs on the 1973 record devoted to Francesco Landini, while in the same year came a record entitled *Musik des Trecento um Jacopo da Bologna* with the Zurich ensemble Ricercare under Michel Piguet.

Many other records contain trecento pieces and groups, of course. Most histories of music in sound have included a few. Among the earliest early music on record are the old pre-war recordings of *Io son' un pellegrin* (in several different anthologies, and always presented with the spurious ascription to Giovanni da Cascia), Landini's *Gram piant' agli ochi* and Jacopo's *Fenice fu'*. Perhaps the first trecento record to achieve wide distribution was in the Archiv series: *Madrigale e caccie from the codex of Antonio Squarcialupi* with the Pro Musica Antiqua of Brussels under Safford Cape (1953). Some of the pieces were more successful than others. There is a nice performance of Jacopo's *Fenice fu'* by Jeanne Deroubaix and Franz Mertens, a muddy but strangely convincing *Tosto che l'alba*, and an unforgettable *Gram piant' agli ochi* with the same two singers.

That now seems very distant, and it is a little frightening to think that those of us interested in trecento music ten years ago probably relied on this record for their only aural experience of the repertory. But there were other performances, and good ones. Alfred Deller singing Ciconia's *O rosa bella* on the *Oxford History of Music in Sound* springs to mind. And in 1963 the Munich Studio der frühen Musik recorded three trecento songs on their *Frühe Musik in Italien*. This record is now reissued as part of a two-record set *Frühe Musik/Early Music* (Telefunken TK 11569/1-2), and quite right too, for there are some magnificent performances here, among them what are probably still the three best renderings of trecento songs on record. Donato da Firenze's *Come da lupo* is sung by Andrea von Ramm and Nigel Rogers with tremendous verve and at a hair-raising speed. This performance showed once and for all that the music of the Italian Trecento is virtuoso vocal music requiring all the skill the singer can muster. The pre-war theories that it is instrumental music and the voice sang something simpler (which had to be deduced from the written ornamental part) went out of the window. The same disc includes Landini's *Gram piant' agli ochi*, in a masterpiece of balance and lingering lines, and his *Ecco la primavera* in a performance which is a little too fast for comfort and sets a strange formal precedent, but which is still as delicate and convincing a performance as can be found on record.

Another category of recordings demands attention here though in a slightly different way. I would call them 'academy' records—using the word not in the sense that they are necessarily academic, but that they tend to come from academic circles. The performers are often students, the recording quality can be variable and the budget is usually low. For general purposes this category may be taken to include anything not on a 'name' label; and although some of the performances are quite outstanding, the records are often difficult to obtain.[5] Their importance is partly that they include music not otherwise available. (Again, my main source of information was the invaluable Coover/Colvig bibliography.) Of the three records I traced, one is recorded by Walter and Sylvia Frei on a Swiss label: I was unable to obtain a copy. The others are both from American university groups. The Columbia University Collegium Musicum under Richard Taruskin[6] have a record including a most inventive rendering of the inscrutable *L'antefana di Ser Lorenzo* against varying drones in fifths: it is an extremely bizarre sound, but it is a bizarre piece anyway, and the solution is the kind of thing most people would be hesitant to allow on a 'name' label. I for one am extremely grateful that this recording exists. It also includes a couple of pieces not otherwise recorded and a most interesting solution to Jacopo's *Aquil' altera*. The Capella Cordina (connected with Yale University) under Alejandro Enrique Planchart devote one side of their 1966 *Ars Nova* record to Italian music.[7] Quite apart from several pieces not available elsewhere (an admirably low-keyed rendering of Ciconia's *I cani sono fuora* by Janet Steele and Lucy Cross; Jacopo's *O cieco mondo*; Donato's *L'aspido sordo*) there are three things that specially recommend this record. First, the music is presented in more or less chronological order, so the listener can get some



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impression of its development over fifty years or so. Second, the historical notes, texts and translations are carefully prepared by an experienced historian who happened also to be the conductor of the record and therefore knew exactly what he was writing about. Third, there is an extraordinarily interesting 'analytic' performance of Landini's *Sy dolce non sonò*—something which is less likely to happen on a 'name' label.

But such academy records are difficult to obtain. The five discs first mentioned constitute the bulk of trecento music commercially available today. All five can safely be recommended as meeting high musical standards, though I have serious reservations about the Zurich *Jacopo* record, as will be seen. All five contain much unrecorded music. The three recent records from *Reflexe* were particularly interesting to me as a group because they demonstrated the three main eras of trecento music and made the development of the style so much clearer than it had been from any of the single 'anthology' records. But I still find the old Musica Reservata record musically the most satisfactory, if a choice must be made. Many, however, will prefer the *soavità* of the singing of Nigel Rogers and James Bowman on the Munrow record. For coolness and precise phrasing (as well as the string playing of the phenomenal Jordi Savall), go to the Zurich record. And for sheer momentum and formal control it will be difficult to beat the Studio der frühen Musik, with their musical *joie de vivre* (*joie de chanter?*). All this must be taken as read. What follows is less an attempt to evaluate the records than to discuss some of the questions they raise.

First, the covers. Jacket material is important for music of this kind. Texts and translations would seem to be mandatory since the works are mostly only available in monumental editions which cannot easily be taken out of libraries and their language is often extremely obscure. In trecento music, as in any song, the meaning of the text is fundamentally important to the music, and its understanding is a prerequisite to any serious appreciation of the song. It is therefore disturbing to see record jackets which contain shoddy translations. Academy records are so often more reliable. Planchart's translations seem excellent: they read well, they contain no obvious errors, and they name an expert in trecento literature he consulted over difficult points. By contrast, one record from a name label (not otherwise reviewed here) succeeds in offering the following translation of Petrarch's poem *Non al suo amante* (set by Jacopo da Bologna): 'Diana no longer pleased her lover until he saw her bathing naked in the fountain. Although the sun stood high in the sky, he felt himself shiver with an amorous cold.' Even this is closer to the poem than the translation which is on one of the records reviewed here: 'Diana did not bemoan her beloved any longer when through such luck you wash youself in the icy water quite naked.' But irrespective of whether they correspond to what is in the poem, both are complete rubbish. It is difficult to see the point in publishing such translations. There are, of course, several perfectly good published translations of the Petrarch poem in which he compares his own feelings on seeing his beloved Laura washing her veil to the feelings of Actaeon when he saw Diana bathing naked.

Two points are at issue here. The first is the habitual carelessness of record companies about sleeve material. On two of the *Reflexe* records it is quite clear that the writer of the note was not even sure what was on the record. Secondly there is the linguistic and philological problem in general. Ideally a record of medieval song should not be made without consultation, at least, with an accredited scholar. Such people are easier to find in academic contexts, and such records are often better in these matters. But of the five commercial records under consideration here not one mentions the name of a literary expert who was entrusted with the work on the texts. Indeed, not one even names the translator of these extremely complicated poems. And the listener is bound to feel sceptical about the performances of musicians who think *Non al suo amante* concerns Diana bewailing her lover.

Equally important as the meaning of the text is its form. As with all 14th- and 15th-century song, the musical form in trecento music is directly determined by the poetic form. If the music survives without text an experienced student can normally identify the precise form of the missing poem. To omit a section is therefore to present the song seriously depleted, less because the logic of the poem is thereby destroyed than because an important constituent of the poem's logic is its rhetorical or formal persuasion. For the medieval poet form was expression.

Thus in a ballata, the five panels of the A b b a A form are approximately equal in length. To omit a section, as happens twice in the Zurich record, is to destroy the musical balance (as well as the poetic logic). It is of course difficult for the 20th-century listener to reconstruct a world in which half of all known polyphony was in this same ballata form. (Kurt von Fischer lists 420 ballate.) In such circumstances one would be reasonably familiar with the form, I should imagine. So the excitement for the listener would not be in the form itself as much as in what the poet and the composer did with it. It is not easy today to feel the detail of this when many recordings and concert performances are still 'cut'. If medieval music has no form it has very little to offer: musical and poetic forms must be sung complete or not at all.

However, it is probably going too far to follow the Studio der frühen Musik in playing the full form in textless instrumental pieces. On the Landini record they perform the instrumental arrangements of *Questa fanciulla* and *Non avrà ma' pietà* each with the full ballata form. This seems unnecessary since the form is made necessary only by the text: once this has been dropped the piece moves into a different sphere. A repeat of the music with new text now becomes simply a repeat of the music. This is, therefore, slavish adherence to the letter without the spirit. It has the undeniable advantage of giving these small pieces more length and substance. However, medieval instrumentalists would



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hardly have made exact repeats but would have improvised more freely: there is no other reasonable explanation for the paucity of surviving instrumental music from the Middle Ages. This being the case, unaltered repeats in instrumental arrangements of the songs simply won't do.

Form can be problematic, especially in the madrigal. Basically it consists of a stanza (*terzetto* or *copula*) which may be repeated several times with different words and is followed by a *ritornello* with different music in a contrasting mensuration ('being divided into bars in a different way' as the translation of the note to the Jacopo disc quaintly puts it). This *ritornello* can also have either one or two stanzas. But there seems to be no general rule as to the number of stanzas in the *terzetto* or the *ritornello*. The Zurich group tends to repeat the text of the first *terzetto* if no further text survives.[8] This is difficult to justify. Surely, if there is only one stanza of *terzetto* text, either it makes sense when immediately followed by the *ritornello*, in which case it does not need to be repeated, or it makes no sense, in which case the song is demonstrably incomplete and should probably be avoided altogether. Performing fragments is a risky business; and there is no shortage of good complete pieces.

Another approach to madrigal form is found on the Ciconia record: the *ritornello* is performed after each *terzetto*. This has a certain logic, and presumably derives from the premise that there must be some reason for calling the last section *ritornello*. Such a form is implied in the *De arte rhythmica* (1332) of Antonio da Tempo; but he was writing long before the earliest surviving trecento song. It is most unlikely that the form mentioned by Antonio (as one of five kinds of madrigal) was used for any of the trecento repertory. The normal pattern as described above is confirmed by the layout of the poetry manuscripts, by the very special layout of some madrigals in the manuscript Pan. 26, by Landini's *Sy dolce non sonò* which is a through-composed madrigal and by etymology. The theorists Antonio da Tempo and Gidino da Sommacampagna both use the word *ripresa* for the repeated section in a *ballata* but retain the word *ritornello* for the madrigal. This is in line with a tradition going back to the 13th century by which the word *ritornello* was used to describe the final couplet of a sonnet—a form which is itself not unrelated to the madrigal. Moreover, in both the sonnet and the madrigal, the *ritornello* usually marks a change of poetic mood, an attempt to draw the moral. This is precisely what happens in the two madrigals on the Ciconia disc. To repeat the *ritornello* after each *terzetto* therefore seems dubious from all points of view. Susanne Clercx employs this formal solution in her complete edition of Ciconia's works and it is carried into the record; but she does not appear to offer any justification for it, and I know of no other scholar who has adopted it. I personally feel that the pieces would have sounded much better with the orthodox madrigal form.

Orchestration has two aspects: what to use and where. The first point is fairly simple; but most records of trecento music disregard scholarly opinion concerning the use of the trombone (sackbut). The idea that a slide trombone existed before 1400 was squashed by Galpin in 1906 and has not since been accepted in any scholarly circles. In 1951 Besseler suggested that such an instrument was first introduced in the Low Countries around 1420. Recent research has modified his views a little: the best study is probably that of Vivian Safowitz Ramalingan, *Trumpet Music and Trumpet Style in the Early Renaissance* (Master's thesis, University of Illinois, 1965) which in both scope and quality is the equivalent of any doctoral thesis. What emerges most clearly from these studies is that while the trombone may have appeared a little earlier than 1420, it was initially extremely clumsy and unsuitable for the tenor parts of *Caccie*, for which they are normally employed today. So far as anybody can tell, the Trecento not only knew no trombone, but knew no brass instrument capable of playing polyphonic music.

A slightly different situation concerns the crumhorn, for although it was not known until the late 15th century, its sound is possibly similar to that of various reed instruments known to have been in use in the 14th century. The use of the crumhorn is a compromise of detail only, prompted largely by our present ignorance of reed instruments in the 14th century. The use of the trombone, on the other hand, is quite out of keeping with everything we know about 14th-century music. In fact, a convincing summary of available instruments may be seen on the cover of the Landini record which reproduces the portrait of Landini from the Squarcialupi codex. He is surrounded by instruments which might have been used in the 14th century: harp, psaltery, organetto, recorders, shawms, lutes, citole (perhaps) and a waisted instrument which was presumably bowed.
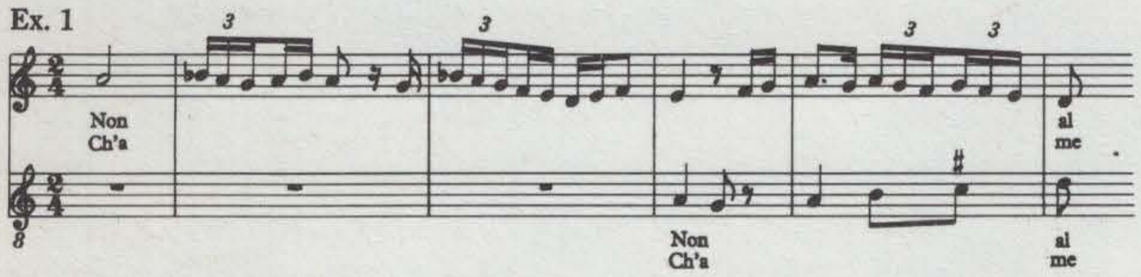
Where these instruments should be used is a more difficult and delicate question closely tied to the nature of the repertory itself. There is no unambiguous evidence to help us. On the basis of the music, certain earlier scholars (notably Heinrich Schering) felt that the trecento scores were a shorthand for something much more elaborate, that the fastest notes were played only by instruments, that the voices sang a skeleton version reduced from the embellishments, and that music written in two parts should really be performed by a large ensemble with each musician playing something different. A late advocate of this viewpoint was Thurston Dart; in *The Interpretation of Music* (1954) he prints a 'realization' of the first bars of Landini's *Amor c'al tuo sugetto*, with drones, chamber organ, bassoon, glockenspiel and so on. As far as I know there is no recording of trecento music interpreted in this way. It might be interesting to hear one, even though modern scholarship has discarded (or rather ignored) this approach.

The main dichotomy today, to judge from the records, is between those who freely double the voices with instruments and those who never do so. There is much doubling on the Munrow record, the Zurich record and on the Judy Collins recording of the Landini song. Musica Reservata and the Studio der frühen Musik normally keep just one musician

per part in their records of trecento song. And it seems to me that for this repertory those who avoid doubling are right, for various reasons.

First, the nature of the musical lines makes doubling clumsy and detrimental to the flow of music. Trecento song includes more intricate lines than any other comparable repertory. Take the opening of Jacopo's *Non al suo amante:*

Ex. 1

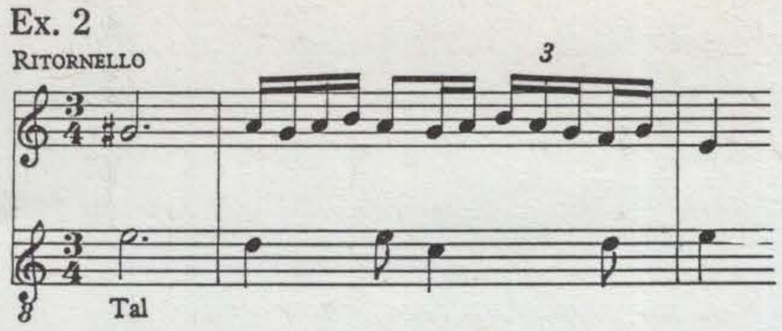


After the opening note has been presented it is embellished before the line moves down, first to E and then after a return to the original note to land on D. Its overall shape is extremely clear; but in its details it is consciously hesitant. As an unaccompanied line which opens a song it seems to imply an initial caution: perhaps it represents Actaeon's momentary embarrassment at seeing his love naked. Certainly it makes little sense to perform it metrically. My own feeling is that it should be sung fairly fast with the figurations as though they would be notated by a later composer as ornaments. Even if you disagree with this and prefer a slower tempo, you must at least agree that it is an irregular line approximately notated. To attempt to perform it metrically is entirely to miss the point of the phrase. And to perform it with an instrument doubling the voice is to necessitate the kind of metrical precision that destroys the line's freedom.

This is not an isolated example. Similar phrases abound in the trecento repertory, and practically all of them require the same freedom. In some cases it is not so extreme, but the Zurich group's performance of *Non al suo amante* seems to me to destroy the music even though it is clean, well in tune, pleasantly sung and generally acceptable in terms of professional quality. On the other hand the same group uses doubling most successfully in Gherardello's *I' vo' bene a chi vol bene a me*. Here is a piece made up of simple phrases with leaps rather than lines. In this respect it is perhaps rather unusual. In early trecento song the most common line is one that begins a phrase on a high note and gradually descends (as happens in 1). Gherardello's song is not built in this way and the precision involved in instrumental doubling is helpful. Some of the instruments here add divisions and little flourishes between the lines. The general heterophonic effect is most engaging.

The second reason for preferring just one voice or instrument to a part in most trecento music is intonation. This becomes crucial in the two-part music which constitutes almost three-quarters of the repertory. Intervals—particularly long held 3rds or 6ths—must be stretched or contracted to a degree that is virtually impossible if there is more than one performer on each note—especially if one is playing a harp or a lute. Ex. 2 shows the beginning of the *ritornello* of *Non al suo amante*.

Ex. 2



Theorists of the time tell us that a major 3rd must progress outwards to a 5th, as it does here. But the reason why it progresses in this way must be made clear to the listener. An acoustic major 3rd held for a whole bar would have no meaning at all. The 3rd must be wide, so that it really strains to be resolved onto a pure 5th. Anything less than this leaves Jacopo's music bloodless. And I think this is the way it sounds on the Zurich record where harp and lute double the two voices in a performance with no intervallic tension worth speaking of. At the same time it is worth observing that another reason for the success of their ensemble performance of Gherardello's *I' vo bene a chi vol bene a me* is that the song is monophonic: the intervals are considerably less sensitive.

An argument in favour of instrumental doubling could be adduced from the enormous melismas found in some of the trecento songs: more enormous and more frequent than in most other music. Planchart, in Donato's *L'aspido sordo*, doubles the soprano voice with a recorder which then cuts free alone when the voice has finished the text. It is a solution, but not too successful, because recorder and voice are never entirely together either in rhythm or pitch: but then, given the nature of the piece, how can they be? Another solution is offered by Andrea von Ramm (perhaps with her tongue in her cheek?), on the Landini record, where she sings the melismas in *Ma' non s'andra* in a kind of scat style. It works once, but nobody would want to hear this adopted generally.

Perhaps the real answer is simply to perform the music faster. Andrea von Ramm's 1963 recording of Donato's *Come da lupo* makes whole fistfuls of notes disappear in seconds. The tempo is calculated not from the Discantus but from the Tenor, which here, as in so many other trecento songs, moves much slower and has the shape that is only implied in the Discantus. Not every detail is present in this performance, but the tempo is there and is convincing. Now this has been done it is easier for younger singers to emulate the tempo and the style (though I wonder whether any of them will make it more exciting). Moreover, with this as an example, it is possible to slow down the tempo a little but retain the coherence and compactness of phrases. Many performers have realized that such pieces are best rehearsed ridiculously fast so that when a more reasonable tempo is regained it becomes that much easier to control the enormous phrases found in some of this music. The Studio der frühen Musik seems no longer to favour the tempos on its earlier records. But partly as a result of these they are still the group with most unity. They spread out phrases beyond belief. Their most recent recording of Landini's *Gram piant' agli ochi* is so slow as to be positively decadent.

One of the most surprising performances of early music on record is Landini's *Questa fanciulla* sung by Jantina Noorman on the Musica Reservata disc. The music consists of gently-swaying lines in 6/8 metre and the poem is a prayer to the god of Love for aid in procuring favour from a lady. A dreamy performance would be the most probable approach, with each phrase sung as one long sigh of ecstatic infatuation. Not so Musica Reservata. Jantina Noorman adopts a barking tone, coarse even by Musica Reservata's standards, and the accompaniment is on two crumhorns with a percussion 'backing'.

I was initially quite appalled by this. It seemed a barbarous dereliction of taste, entirely counter to the sense of the text or style of the song. There seemed no explanation for bringing in the crumhorns which were not in use for another century. Worst of all it seemed lacking in any kind of sensitivity to the musical lines.

Further listening changed my mind. This is a performance that grows with familiarity. (I had the same experience with another notorious Musica Reservata recording: *Belle qui tiens ma vie* on *Sixteenth-Century French Dance Music*.) The lines and the textures are crystal clear. The phrases move with extraordinary elegance—or so I felt once I had become accustomed to the novel approach. Crumhorns: well, there is no record of instruments that shape, but there is considerable likelihood of the use of that sound, the hooded reed tone. (In France, Machaut's douçaine must have sounded similar, though the reed was possibly open.)

For a contrast, turn to Munrow's performance of the same song. It is no secret that many of the musicians on this Early Music Consort record had taken part in the Musica Reservata recording a few days earlier; and Munrow's performance of *Questa fanciulla* was an attempt to set the record straight (so to speak). So here is the graceful antithesis. A dreamy tenor voice—Nigel Rogers at his most mellifluous—accompanied by gentle strings. Many people will find this far preferable, but I am not so sure it is an improvement. The bowed strings are inherently gentler than the crumhorns of the other recording, but there is something foursquare about the phrasing: it is heavy and dowdy. Above them Nigel Rogers—who is otherwise responsible for most of the best performances to date of trecento song—is just a little too affected: the triplet figures are a shade too dreamy and the phrases lose their shape so that the music loses its momentum.

Thomas Binkley, director of the Studio der frühen Musik, was not present at the Musica Reservata recording sessions. But he heard the record (when I played it to him), and ten days later he too was recording *Questa fanciulla*. The immediate results are in a two-record set distributed only by Swedish Rikskonserter (Expo Norr RIKS LPED 1-2). But a later version is on their Landini record; and this may be the best of the 'florid style' performances. Two parts are sung: this disposition has much to recommend it because the lower voice more clearly controls the wavy rhythms of the Discantus. The tempo is relatively fast and has a subdued excitement that seems appropriate to the text and maintains the tension throughout. Here the piece holds together much more firmly than in either of the other performances. This recording also has the distinct advantage of being the only one to include the second stanza of the poem!

But I will continue to listen to the Jantina Noorman version. It directly influenced these other recordings and will probably influence many more. While these two have reacted strongly against everything for which the Musica Reservata performance stood, there is still much to be learned from the Noorman performance. Musicians will continue to take sides as to which direction is more appropriate. So long as it keeps everyone alive to the variety of possible (and musically acceptable) solutions, this can only bring advances in the understanding and the quality of performances of early music in general.

Questa fanciulla illustrates an important aspect of performance: people tend to perform what they have heard already, and what they know succeeds. One imaginative performance can make a piece part of the repertory. The two great successes of the early Archiv record were Landini's *Gram piant' agli ochi* and Gherardello's *Tosto che l'alba*. Both have now been superseded many times, but they identified something inimitable in the works and made them unforgettable. I am not implying that the directors of early music groups spend much time listening to earlier recordings: most of them never do. But the ideas communicated move around remarkably quickly once they have happened, so these two pieces have had extraordinary success in concert and on record. At the same time other songs on the Archiv record attracted no attention and are still rarely performed though no less fine musically. I am thinking particularly of Landini's *Caro signor palesa* and his *Nessun ponga*. (The title of this last is easily remembered and is often quoted in historical studies, but the music is still scarcely ever heard.) Both are songs of extraordinary individuality. This quality was not communicated by the Brussels group and has not yet been adequately recorded.

Progress in the understanding and performance of this music requires the fierce application of imagination. It only works if directly applied to the piece being performed. If it brings out the uniqueness of the piece it will take its place among the 'pops'; otherwise it remains just another trecento song.

I imagine that sometime in the distant future somebody will want to record the entire repertory of trecento music. We are still far from that, even from a complete recording of any *single* trecento composer. Such a thought seems frightening, perhaps a little bleak. Do the thirty-odd works of Jacopo da Bologna contain enough variety to sustain the two-record album they would require? Frankly, it is difficult to know. But each recorded and re-recorded piece seems to clarify the picture of the music, helps sharpen the image. They are so much more impressive in performance than they seem on paper. At the same time, however, too many of

them sound too similar on record when qualities inherent in the score are missed in performance. Only the occasional piece has emerged from the darkness, with startling clarity; and though this is initially because of a startling performance, often later recordings, while entirely different in approach, bring out the same qualities. More performances with the unforgettable insight of the Rogers/Fleet *Per larghi prati*, the von Ramm/Rogers *Come da lupo* or the Noorman *Questa fanciulla* are what will make the trecento repertory seem real.

[1] They are all listed in Kurt von Fischer, *Studien zur italienischen Musik des Trecento und frühen Quattrocento* (Bern, 1956), Publikationen der schweizerischen musikforschenden Gesellschaft, Ser. 2, vol. 4. A few more pieces have since been discovered, and von Fischer has reworked all the material on manuscripts to become RISM B/IV 3-4. But his *Studien* is still the best place to find out about individual pieces.

[2] For details see Viola L. Hagopian, *Italian Ars Nova Music: A bibliographic guide to modern editions and related literature* (2nd rev. ed., Berkeley, 1973). This is an extremely useful book since it includes summaries of the ideas advanced in many of the major scholarly studies. Classified under subject headings such as Performance practice, Forms, Dating, etc., the book is an indispensable aid to any student of trecento music.

[3] See James Coover and Richard Colvig, *Medieval and Renaissance Music on Long-Playing Records* (Detroit, 1964) Detroit Studies in Music Bibliography, vol. 6; and *Supplement, 1962-1971* (Detroit, 1973), vol. 26.

[4] The works with six or more sources (according to von Fischer's catalogue) are: Landini: *Donna s'i' t'o fallito, Gram piant' agli ochi, Non avrà mai pietà, S' i' ti so stato*; Bartolino: *Imperial sedendo, La douce cere, Per un verde boschetto*; Jacopo: *O cieco mondo, O dolce apress' un bel perlaro*; Giovanni: *La bella stella.*

[5] The border line between 'academy' and 'name label' records is not always clear of course. Musical Heritage and Nonsuch are both low budget labels with some records of the very highest quality. But the distinction is still useful.

[6] *Italian Trecento* (Collegium Records, JE 105) including Gherardello: *Donna l'altrui mirar;* Jacopo: *Aquil' altera;* Landini: *Nessun ponga speranza, Sy dolce non sonò*; Lorenzo: *A poste messe* and *L'antefana di Ser Lorenzo*; anon.: *La nobil scala.*

[7] *Expériences Anonymes*, EA 83. It includes Jacopo: *Lux purpurata* and *O cieco mondo*; Giovanni: *Per larghi prati*; Piero: *Con dolce brama*; Landini: *Giovine vagha* and *Sy dolce non sonò*; Donato: *L'aspido sordo*; Ciconia: *I cani sono fuora*; Andrea: *Sotto candido vel.*

[8] I might add that they do so even if further text does survive. Perhaps this is because they were using the Pirrotta edition which relegates the complete texts to a separate section at the beginning of the volume. The Ballate on this record are also performed incomplete. In fact the only formally acceptable song performances on the whole disc are *Non al suo amante* and Vincenzo da Rimini's *Nell' acqua chiara* which is here inexplicably ascribed to Jacopo.

Details of recordings mentioned

Music from the Time of Boccaccio's 'Decameron', Musica Reservata, dir. Michael Morrow and John Beckett Philips SAL 3781
This recording has regrettably now been withdrawn but may still be found on the continent or in second-hand shops.
Performers: not listed, but apparently including Jantina Noorman, mezzo-soprano; Grayston Burgess, countertenor; Nigel Rogers, tenor; Edgar Fleet, tenor.
Sleeve material unsigned.
Landini: *Chosì pensoso* (Caccia) [Noorman, Burgess]; *Gram piant' agli ochi* (Ballata) [Burgess, Rogers]; *Musica son* (Madrigal) [Noorman, Burgess, Rogers]; *Non avrà ma' pietà* (Ballata) [Noorman]; *Questa fanciulla* (Ballata) [Noorman]; *Se la nimica mie* (Ballata) [Rogers].
Giovanni da Cascia: *O tu chara scientia* (Madrigal) [Burgess]: *Per larghi prati* (Caccia) [Rogers, Fleet].
Gherardello da Firenze: *Tosto che l'alba* (Caccia) [Rogers, Fleet].
Seven anonymous instrumental pieces.

Ecco la primavera: Florentine Music of the 14th Century, The Early Music Consort, dir. David Munrow Argo ZRG 642
Performers: James Bowman, countertenor; Nigel Rogers, tenor; Martyn Hill, tenor; Oliver Brookes, bass viol; Mary Remnant, treble rebec, medieval fiddle; Robert Spencer, lute; Christopher Hogwood, organ, harp, percussion; Alan Lumsden, tenor sackbut; David Munrow, recorders, crumhorns, tenor shawm.
Sleeve material by David Munrow.
Landini: *Cara mie donna* (Ballata); *De! dinmi tu* (Madrigal); *Donna 'l tuo partimento* (Ballata); *Ecco la primavera* (Ballata); *Giunta vaga biltà* (Ballata); *La bionda treccia* (Ballata); *Questa fanciulla* (Ballata).
Maestro Piero: *Con dolce brama* (Caccia).
Giovanni da Cascia: *Con brachi assai* (Caccia).
Lorenzo da Firenze: *Dà, dà, a chi avareggia* (Madrigal).
Jacopo da Bologna: *Fenice fu'* (Madrigal).
Nine anonymous instrumental pieces.

Francesco Landini, 1325-1397, Studio der frühen Musik [Early Music Quartet] dir. Thomas Binkley (Reflexe: Stationen europäischer Musik) Electrola C 063-30 113.
Performers: Andrea von Ramm, voice, organetto and harp; Richard Levitt, voice; Sterling Jones, vielle, lira and rebec; Thomas Binkley, lute, douçaine, citole and sackbut.
Sleeve material by Thomas Binkley.
Caccie: *De! dinmi tu*; *Chosi pensoso.*
Madrigal: *Una colonba candida.*
Ballate: *Che pena è quest' al cor*; *Donna s'i' t'o fallito*; *Gram piant' agli ochi*; *I' priego amor* (performed instrumentally); *Ma' non s'andra*; *Non avrà ma' pietà* (with an anon. instrumental arrangement from the Faenza codex); *O fanciulla giulia*; *Questa fanciull' Amor* (with an anon. instrumental arrangement from the Reina codex).
French virelai: *Adiu adiu dous dame jolie.*

Johannes Ciconia (1335-1411), Studio der frühen Musik [Early Music Quartet] dir. Thomas Binkley (Reflexe: Stationen europäischer Musik) Electrola C 063-30 102
Performers [for the Trecento pieces]: Andrea von Ramm, mezzo-soprano; Richard Levitt, alto; Willard Cobb, tenor; Sterling Jones, vielle; Johannes Fink, vielle; Thomas Binkley, lute and sackbut.
Sleeve material by Suzanne Clercx.
Madrigals: *Per quella strada; Une panthera.*
Ballate: *Chi nel servir antico; Lizadra donna; O rosa bella* (French and Latin works on side II: *Aler m'en veus; Le ray au soleyl; Sus un' fontayne; Albane misse celitus; Gloria and Credo a3*).

Musik des Trecento um Jacopo da Bologna, Ricercare-Ensemble für alte Musik, Zurich, dir. Michel Piguet (Reflexe: Stationen europäischer Musik) Electrola C 063-30 111.
Performers: Wally Staempfli, soprano; Kurt Huber, tenor and percussion; Fritz Näf, tenor; Michel Piguet, shawm, recorder and tambourine; Christopher Schmidt, rebec and organetto; Jordi Savall, vielle and percussion; Françoise Stein, harp; Anthony Bailes, lute, bandurria and drum.
Sleeve material by Hans Schoop.
Maestro Piero: *Sovra un fiume regale* (Madrigal)
Lorenzo Masini: *Non perch' i' speri, donna* (Ballata).
Giovanni da Cascia: *Appress' un fiume chiaro* (Madrigal); *Per ridd' andando* (Madrigal).
Gherardello da Firenze: *I' vo bene a chi vol bene a me* (Ballata) [Vincenzo da Rimini]: *Nell' acqua chiara* (Caccia).
Jacopo da Bologna: *In verde prate* (Madrigal); *Lucida petra* (Madrigal); *Non al suo amante* (Madrigal) with an anon. instrumental arrangement from the Faenza codex; *O dolce appress' un bel perlaro* (Madrigal).
Five anonymous instrumental pieces.

Where the wind blows

CHRISTOPHER MONK



The London Serpent Trio: Alan Iumsden, Christopher Monk, Andrew van der Beek

Many years ago *The Times* carried a delightful story about a kangaroo. The farmer who found it entangled in a wire fence impulsively put his waistcoat on the top half to restrain some of the struggles while he sorted out the business end. Inevitably as soon as the wire was cleared away the kangaroo took off in top gear still wearing the waistcoat. The farmer only stopped laughing when he remembered the bank notes in one of the pockets. All the possible endings to that story lend it a particular charm, but needless to say anxious readers were never allowed to discover what did happen. It was just another of those many items of which we hear the half but never the whole.

There are Early Music projects that have started in a blaze of sunny publicity and then disappeared into permanent fog. It is good, therefore, to hear that there has been a little progress with the imaginative Rotherhithe Scheme to which we drew attention a year or so ago. The intention is to convert empty riverside warehouses on the Thames into possibly 100 small workshops for craftsmen who will be able to rent approximately 125 square feet for about £5 a week. Emphasis is to be on wood-based crafts, though unfortunately the idea of an early music centre with craftsmen and musicians working alongside each other seems to have gone by the board. The borough of Southwark, however, has acquired a lease on Hope Sufferance Wharf buildings on behalf of Rotherhithe Workshops Ltd, and an Industrial Building Preservation Trust and a small building unit has been formed under a project manager loaned by Cubitts, the civil engineers, to start the rehabilitation and conversion. Amid a lot of friendly noise it does seem that before long there will be something actually to show. Workshop space is a real problem to the craftsman as well as to small firms and any serious effort by public agencies to help him is especially welcome at a time when government and powerful political forces seem bent on extinguishing them both alike in this country.

A co-operative workshop venture in Vancouver sounds to have been less lucky. Since 1971 nine craftsmen who pooled their resources to provide tools and space, have had two large work rooms whose expenses they shared. The Instrument Shop as they called themselves has had to leave these and what had become a focal point of early instrument making in British Columbia has disappeared. One of the nine went to Central America, two moved elsewhere to less expensive communities, three are using what space they can in their homes and the remaining three have rented a small room once used as a boutique. The work of the new small 'Instrument Shop' continues at the pace of the old in spite of the difficulties, and undaunted they are looking for more permanent workshops and other craftsmen to share the facilities and expenses.

The needs of teaching in the field of Early Music are still urgent but increasingly are being met at a variety of levels. There has been, for example, a suggestion that the Register shall include the symbol 't' to indicate someone who is willing and able to give lessons, as well as 'b', 'c' and 'p'. Provision will be made for that when the next forms are printed. If anyone would like the symbol added to their entry before then we shall be glad to know, and for what instruments of course. The Royal College of Music has now appointed a professor of baroque flute, Nic McGegan (six pupils), a professor of baroque oboe, Clare Shanks (six pupils) and a professor of baroque bassoon, Hansjürg Lange (three pupils). They have also acquired three baroque violins, two cornetts and two sackbuts all of which are in general use. At the opposite end of the scale the account elsewhere in this issue describes what can successfully be done in one primary school at least by J. F. Whone's *Western*

Wynde. His solutions to the problems of finding inexpensive instruments and fitting them to enthusiastic but often small hands are highly ingenious to say the least. His example is certainly worth following by anyone who can emulate his energy. Michael and Alison Bagenal (45 West Street, Godmanchester, Huntingdon PE18 8HH) have successfully established another project in primary schools called 'The Box of Delights'. The question 'How would a large Tudor family find amusement on a long winter's evening?' is posed to one or at the most two classes of a school to be visited. The question is accompanied by an actual box of delights containing clues, suggestions, books, music, drawings and some of the answers. When the team of musicians, who are also teachers, pay their visit three weeks later they have been finding knowledgeable and enthusiastic children able to join in a full and happy 'evening' re-creating Tudor living conditions, dress, games, dancing and music under experienced adult guidance.

On a completely different level from all of these is the Experimental Music Institute at Gothenburg in Sweden. This was started a few years ago with the interesting notion of training musicians who will be equally at home with all kinds of music—folk, jazz, pop, as well as classical and early—both as teachers and performers. Sven Berger, well-known as a wind player and a teacher, is one of the staff. It is run as far as possible on extremely democratic lines with regular general meetings in which students and staff have equal voices. Although they have consorts of early instruments much of the renaissance music is played on everyday instruments that would be found in schools. This is not to say they don't muster a particularly good ensemble of 8-10 players with a fine group of viols and most varieties of wind. The Conservatoire also is working with early music and, according to a recent English visitor, giving concerts with great gusto and a depth of feeling for the music remarkable in view of the age of the students.

David Kettlewell whose 'First Steps on the Dulcimer' appeared in our October 1974 issue has been taking part in an interesting educational experiment, the appointment of his medieval and folk group 'Trotto' as the musicians in residence at Loughborough University, an almost entirely technical institution. His collection of instruments meanwhile has been growing. He has recently acquired a harp copied from the Brian Boru in Dublin by Gildas Jaffrennou, and a Scheitholz, rather more complex than the one in Praetorius, copied from a folk instrument by Fritz Stradner who is quite old, lives outside Vienna and is possibly the only person still playing these. He has also been able to find an Icelandic langspil, a Norwegian langeleik, a French épinette des Vosges and of course the popular Appalachian dulcimer. Gaps he is very anxious to fill in order to complete his own research are the Belgian vleer and blockviool and a Hungarian cittra. There is just one person who can be found in Sweden playing the hummel, but sadly it seems no one makes them any more. Is that the end of another story?



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Rameau's *Les Boréades*

Jennifer Smith *soprano*
Philip Langridge *tenor*
Thomas Hemsley *baritone*
Raimund Herincx *baritone*
Dale Duesing *baritone*
Jean-Claude Orliac *tenor*
Anne-Marie Rodde *soprano*
Mary Beverly *soprano*
Monteverdi Choir
Monteverdi Orchestra
leader: Nona Liddell
Trevor Pinnock, Jonathan Hinden
harpsichord continuo
Marilyn Sansom *cello continuo*
JOHN ELIOT GARDINER
conductor

John Eliot Gardiner made the hit of the season in early music with his concert production of Rameau's late and hitherto unperformed opera, *Les Boréades,* at the Queen Elizabeth Hall on 19 April. After a sluggish and unconvincing first Act, the music and the rendering both gathered tension as the drama tightened, and the remainder of the long evening went off with irresistible energy. We were held captive, as it was Rameau's intention that we should be; for Rameau was a cunning old fox when it came to audience-appeal, and the clever tricks of orchestration and modulation, the catchy tunes and nimble harmonies which served him so well in 18th-century Paris come up just as successfully, it seems, in 20th-century London. But the credit for this success goes, I believe, very largely to John Eliot Gardiner's conducting. Utterly convinced of the music's worth, and himself passionately involved in it, he carried his cast, his orchestra and his audience along with him in a splendid musical experience.

Nevertheless, it is possible to stand back and ask how far the music itself justifies the high praise most critics accorded it. Without doubt it is a fine achievement, and the more so for a composer of eighty years, dying at eighty-one, just as the work was being put into rehearsal, when the performance was abruptly and somewhat mysteriously cancelled. But the comparison I heard freely made with Verdi's *Falstaff* is surely exaggerated; and that for two reasons. First, *Les Boréades,* though not on balance inferior to the operas of Rameau's prime (and that is already much for the old man to have accomplished) is not in any radical respect different and probably not on balance superior. Second, neither in his prime nor in his old age was Rameau a composer of Verdi's stature.

Was Rameau even a composer of Lully's stature? This is not something which emerges merely from reading through their scores. When John Eliot Gardiner brought off this fine professional performance, it surprised him, so he told me, by coming out better than he had himself anticipated. No doubt it did; for this is real music drama, and drama can only materialize in actual performance. I had the same experience when producing Lully's *Amadis* in the States, at the University of Iowa: it looked pretty good to me on paper, but as actual theatre it was really magnificent. This was a student production, but we did have the advantage of full staging and full choreography. When that happens professionally in London, or at Glyndebourne, then Lully is going to be acclaimed as Rameau rightly was the other night. If the performance is as good as John Eliot Gardiner's Rameau, then I think Lully is going to glow out as the fresher talent. Lully created this wonderful idiom which is French baroque opera, so different from the contemporary Italian although rooted in the earlier Italian. Rameau merely continued the idiom of Lully, with remarkably little change or even development, except for some relatively inessential enrichment of harmony and orchestration and a few long and Italianate coloratura arias of the form oddly called *ariette* (and these sounded so incongruous in *Les Boréades* that I could quite see why some critics at the time thought that Rameau was debasing the true French tradition by introducing them).

More important, Lully, for all his deficiencies of private character, composed very much from the heart. I do not mean that he was not sometimes perfunctory: large areas of his enormous operas are somewhat tediously to pattern; the inner parts of his symphonies and choruses were even handed over to his assistants to fill in; indeed, I think he can be improved by substantial cutting to concentrate the drama and intensify the musical potential. But wherever Lully is at full power, he has a validity of feeling not less moving for being in a sense naive. Rameau's contrivance of musical feeling, even when he is not at full power, is almost flawless: he goes through all the motions of expression with admirable virtuosity and unfailing assurance; he misses no trick of good craftsmanship and good theatre. But contrived it is still liable to sound, when set up against Lully's breath-taking directness and easy flow. Nothing in Lully ever comes so close to kitsch, for example, to cynical gallery-playing, as that catchy ending to *Les Boréades.* It caught the audience, as it was meant to catch us: it was encored, and caught us still more; but just the same, this and much else in Rameau seems a shade cynical, where Lully was never less than sincere and serious.

But Rameau is fine in his own less original fashion. If (and I may be wrong) the proportion of real to simulated feeling is somewhat smaller than might at first appear, nevertheless it was all conveyed with conviction and excitement in this loving performance. John Eliot Gardiner's line, tempos and finesse were not only stylish but inspired. We owe him every gratitude for a significant expansion of our 18th-century repertory.

ROBERT DONINGTON

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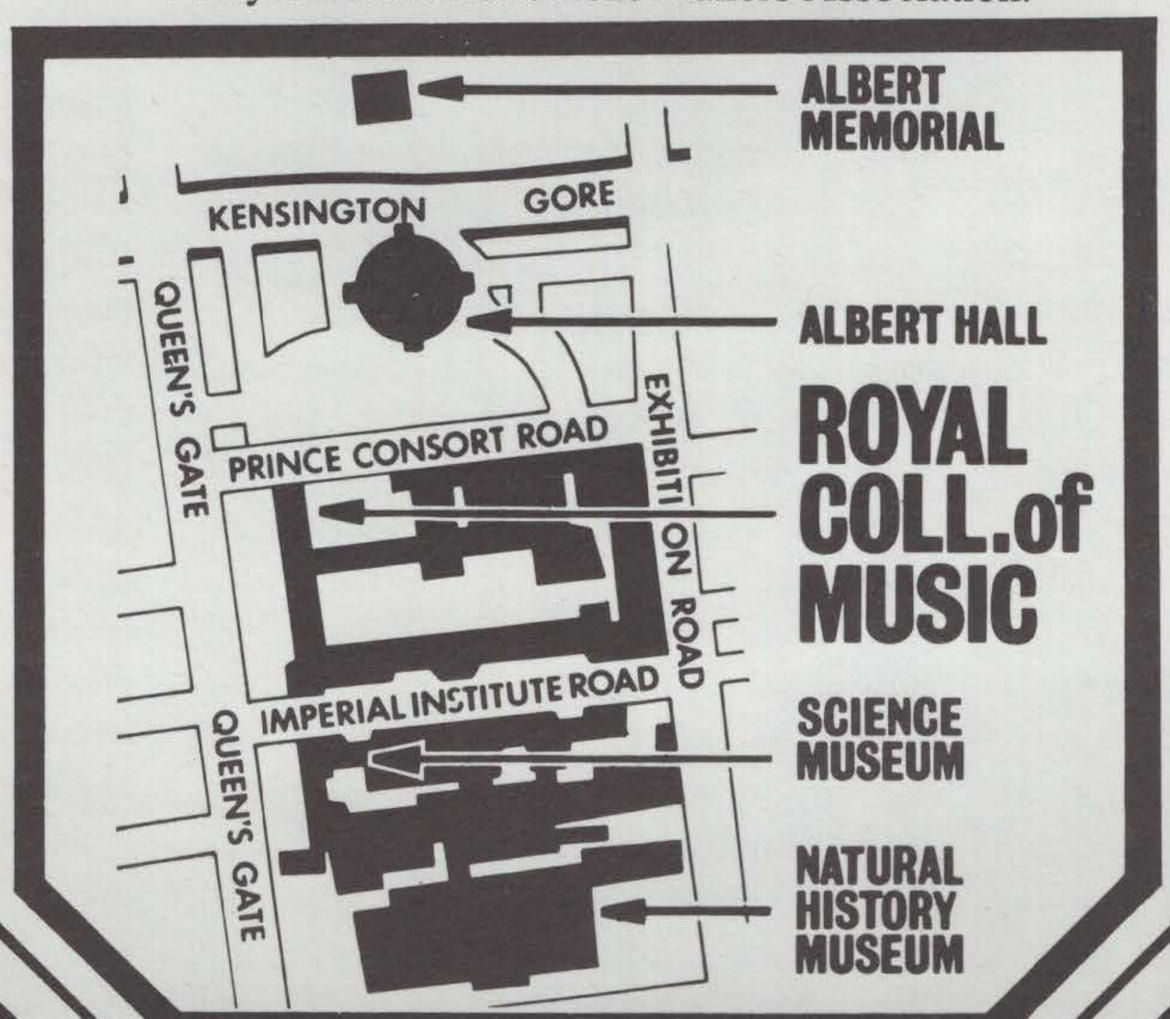
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International Lute Week 1975

The Third International Lute Week was held from 6-12 April at Queekhoven, Breukelen, in the Netherlands, under the auspices of the Eduard van Beinum Foundation. Queekhoven is a 17th-century house, originally the country residence of a wealthy Amsterdam merchant, now owned by the Foundation, built on the side of a small canal with expansive landscaped gardens.

It was decided after the second Lute Week in 1973 to leave a space of one year before arranging the next and many of us came together again anxious to see what changes and developments had occurred in the lute world. As in previous years the two tutors were Professor Eugen Dombois from Basel and Professor Michael Schäffer from Cologne, but because of the greater number of participants (almost seventy), Mrs Gusta Goldschmidt and Mr Hopkinson Smith gave welcome assistance with teaching. A new departure was the inclusion of a study of music for voice and lute, with Mr Marius van Altena of Amsterdam.

The participants came from most countries in Europe together with a number of Americans and Japanese, many of the latter being students of the lute in Cologne or The Hague. As in the previous two Lute Weeks the number from Great Britain was disappointingly small.

The timetable was arranged so that lessons in solo work would be given by the tutors in the mornings, with work on the vocal repertoire taking place in the afternoon. All lessons were open classes and a list was posted giving the times of each. Particularly talented players often drew quite large audiences. Most of the lute's repertoire was represented in the pieces chosen and the playing standard was high, if anything an improvement on the previous two gatherings. Not a few players showed an astonishing technical command, though there was less evidence of a comparable musical development. It was encouraging, however, to see that very many players were attempting to modify their technique to suit the period of music being played and were using, for instance, the sort of right hand positions frequently seen in early 16th-century iconography.

This sort of historical consciousness on the part of the players leads one to conclude that perhaps the lute is now not quite so far behind the harpsichord in the re-establishment of authenticity as has been thought. Conversations among the makers present confirmed this view. Much has happened in the last three years in the understanding of historical lutes and it was generally held that the lack of historically authentic gut strings was now the main hurdle to achieving any greater historical accuracy with our instruments, and it was also agreed that having overcome this hurdle we may have to rethink many of our ideas as to tuning and pitch. It was encouraging to find so many players keen to use gut strings as soon as suitable ones are available.

The lectures and recitals began on Monday evening with Sigiswald and Wieland Kuijken in music for two bass

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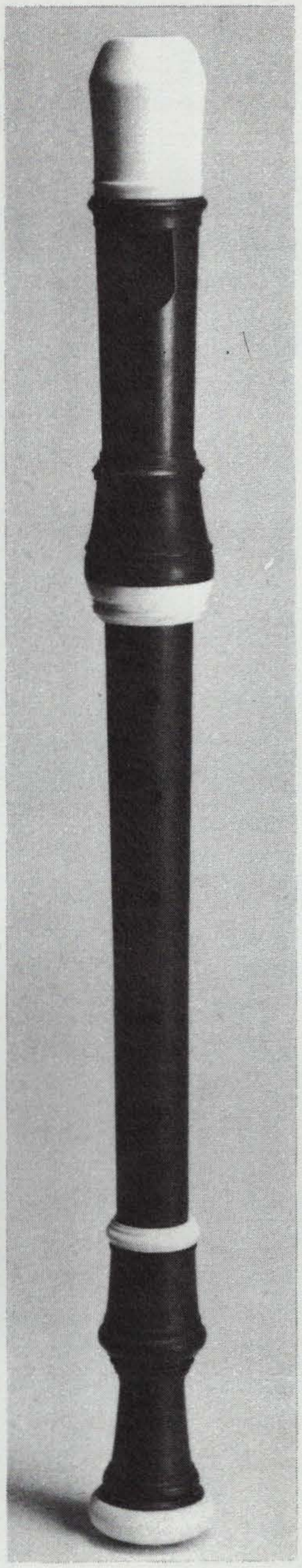
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viols; a recital of great variety beginning with pieces for two lyra viols by Thos. Ford and followed by two Fancies by Locke. M. de St Colombe and F. Couperin were the chosen representatives of the French school and they ended with an anonymous suite in a late rococo style demanding the most astounding virtuoso playing.

In the first half of Mr Shäffer's Wednesday evening programme he bravely decided to use three different lutes by three different makers with the idea that it would be instructive for people to hear the different types of sound of the instruments played by the one player—a very valuable experience.

On Thursday afternoon at the Gemeente Museum in Den Haag Dr von Gleich, the Director, kindly showed us round his collection of instruments, including the lutes in the reserve, three of which are among the finest though they demonstrate pitifully the mutilations which were sometimes carried out on lutes after that instrument's demise.

On Friday the harpsichordist Ton Koopman lectured on continuo practice. This ranged widely and included tantalisingly fragmentary examples improvised in many of the different styles from the late 16th century to the mid-18th century. His talk provoked a lively discussion with many questions and included an interesting side-track on mean tone temperament and the use of the 'out of tune' notes for expressive purposes. Mr Koopman ended, at Mr Schäffer's request, with an improvisation in the manner of the English virginalists around some Elizabethan popular tunes.

On the final day Jacob van de Geest talked on various aspects of lute making. He confined himself mainly to the lute's soundboard; the techniques of barring and the basics of historical bridge design. This led naturally to a discussion of some of the problems to which an historically constructed lute is prone, for example the movement of the belly, and Mr van de Geest advised every lutenist to read and take to heart Thomas Mace's words concerning the care of lutes, just as applicable today as in his lifetime. Anyone who is not prepared to accept the problems of real lutes had better confine his attentions to the modern concert guitar.

In the afternoon of the final day Alfred Deller and Robert Spencer gave a recital of songs and lute solos connected with Shakespeare and then followed the concert given by participants which included one of the rarely heard songs of Kapsberger with written continuo part for chitarrone and alphabet tablature for 'Spanish guitar'.

The value of an excellently-organized week such as this springs from the opportunity to meet and talk with other people connected with the lute, to hear of new research, whether by makers or players, to exchange ideas, and to listen to many different fine lutes. This last is vitally important to both makers and players because it is the only way to widen one's experience and to develop one's ear to the extent of being able to judge lute sound; but this sound must be heard in the context of the lute's music.

MICHAEL G. LOWE

DOLMETSCH:

the man and his work



Margaret Campbell's biography of Arnold Dolmetsch is reviewed in this issue.

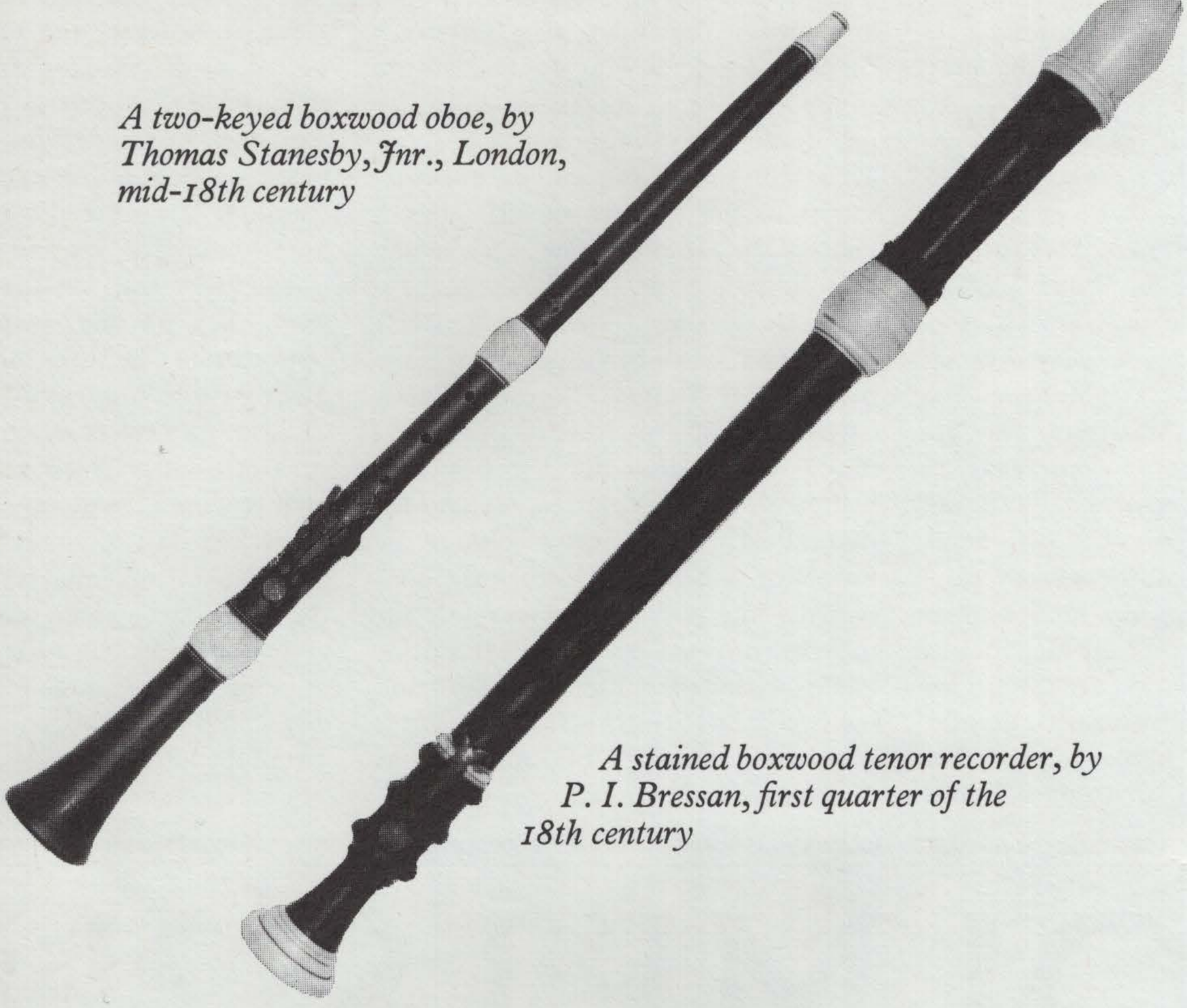
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Book reviews

The Bagpipe
FRANCIS COLLINSON
Routledge & Kegan Paul, London and Boston, £7.50

The preface stresses that the subject of this book is the Scottish Highland Bagpipe, and that it is to be introduced by a long section which traces the history of piping (not necessarily bagpiping) from Ur in more or less direct line to Scotland. This introduction is thorough, even if a non-Scot may raise an eyebrow at a pervading insinuation that the Scottish piper figures as a pre-ordained end to the road: in the use of pipes in battle (which the Scots, we are later told, are not known to have done before the 16th century) and in competitions (perhaps unfair to the Welsh). All the same, the expansive treatment of the literary material serves a good purpose through giving well-known quotes *in extenso,* which previous writers have not on the whole found space to do and which puts each crucial remark in its proper perspective. He is thus able to construct a living picture of the piper of Ur, and of Lady Maket of Egypt, the first two pipers in his history. On the iconographic side Dr Collinson still upholds the view that the Alexandrian panpiper figurines provide 'indubitable evidence' of the bagpipe principle. I must confess that I only recently noticed that these figure more likely represent water-sellers with the leather water-bag slung across the waist.

Since the parallel double-pipes of Antiquity are fairly thoroughly discussed, the next stage after Nero, etc., had this book been about bagpipes, might have been to the many kinds of bag-double-pipe still played in Greek regions, and their players' marvellous art with the fingers. But the author is not to be deflected by mere shepherds and goatherds (a summary of non-British bagpipes forms a short Appendix) and we are taken straight to Britain and to a valuable presentation of the medieval evidence for the bagpipe here. There has been some carelessness over two-drone instruments of the 16th century. On Dürer's *Der Dudelsachpfeifer* (*sic*) *1574:* 'How Dürer came across his model of the Irish piper is not known' (p. 111); but on plate 17 (and also p. 121), *Der Dudelsackpfeifer* (dated 1514), it is rightly stated that Grattan Flood's notion that the engraving represents an Irish piper at Tournai 'seems pure speculation'. Collinson means to be fair. But even were Flood correct, the instrument itself, like the one in Derricke's *Image of Ireland*, is merely a widespread north continental type of the time, known as well to the Swedes as apparently to the Irish.

At exactly half-way through the book its principal subject is embarked upon: The Great Highland Bagpipe. From now on it is of absorbing interest, certainly to one who has not studied the subject before. Its early use, then in warfare; the MacCrimmon family, the Cremona story, the Ulster story, are all gone into in full. A big question then arises, and is given an arresting answer; if Donald MacCrimmon of Skye were indeed the inventor of pibroch, which, the author emphasises, marks a unique break-away in bagpiping from the common folk-dance tradition, could he have evolved it out of nothing; or if out of something, as would seem more likely, was this the old art of the clan-chief's harper? This last idea is developed through players' terminologies and through the nature of pibroch itself, its forms and placing of grace-notes. The few pieces which 'purport to be specimens of the ancient Scottish harp music' are mentioned, and although not agreed to be unassailable evidence, a musical reader might have liked to see a musical example or two reproduced—and indeed of pibroch too, for the verbal description of this is hard to understand: 'the *siubhal* which selects from the notes of the melody of the ground or *ùrlar* the theme notes which are to form the melodic basis of the whole of the rest of the *pìobaireachd* . . .' It is no doubt true that staff notation cannot adequately express this art, yet this notation can at least tell something and indeed came to be used in print from 1822.

The last part of the book deals with the effects of the Disarming Acts of 1715 and after, the decline of the clan piper, growth of the regimental piper,

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and the revival of the old pipe music at the end of the 18th century with competitions and so on. Finally the Appendices are useful, though giving nothing practical on playing or maintaining bagpipes. By the end the reader has gained a rich haul of historical knowledge, and important fresh ideas with which he will be well content.

ANTHONY BAINES

Guitar Repair
IRVING SLOANE
Thomas Nelson. £2.50

This is the companion volume to the equally impressively produced and successful *Classic Guitar Construction,* by the same author. Indeed, such is the high level of production that I suspect it will not remain where it belongs—on the workbench! The style of both books is identical: stiff covers, paper jacket and large page size with all the close-up photographs one could reasonably wish for. Mr Sloane is definitely a 'no padding' man and delivers solid facts from one cover to the next, with sections on finishing, tool and workbench requirements, wood bank and even a chapter on restoration work on a German 18th-century lute-guitar. The volume covers classic, folk and jumbo guitars (among other things) and the repair work is approached in the ideal way—a step by step description of the work involved in different calamities from readjustment of playing action to the major work of replacing backs, bellies and arms. The 'day-to-day' work a repairman encounters, such as belly splits, shattered back and ribs and replacement of bridges is covered in the same fashion and the advantage of this is that it means a direct index type of reference can be made by turning to the right section and scanning through to the job in hand. In his introduction, Mr Sloane gives due credit to his friends of the world-famous C. F. Martin organization and the book is, in fact, dedicated to Christian Frederick Martin III. The repairmen of the Martin organization have, it seems, specific roles and each has contributed his 'speciality'.

In Frederick V. Grunfeld's delightful book *The Art and Times of the Guitar*, he says that, at the last guess, there were fifteen to twenty million guitars in the United States alone, so the need for such a book as *Guitar Repair* cannot be challenged. Repair work is a craft unto itself, but given an opportunity like this to 'pick the brains' of professionals, and when they have gone to such lengths to describe their work in detail, abetted by Mr Sloan's evident enthusiasm for sympathetic photographic work, there is no reason why a semi-skilled person should not rapidly master the art. Makers, especially, must have an ability in repair on their own and kindred instruments, and it is worth pointing out that *Guitar Repair* covers even such comparatively obscure matters as the refitting of solid section frets in the early fingerboard instruments.

More important still, is instruction in how to release glue joints of all kinds, whether of traditional or modern glues and there is an analysis of glues as there is of finishings. Makers as well as repairmen should have a knowledge of glues and finishes other than of those they use and favour themselves.

There are few points of adverse criticism I would raise, but one of these is that he advises removal of guitar bridges with a few sharp blows of a wide chisel at corner 'anchor' points and along an edge; we have tried this at the Spanish Guitar Centre, on two 'salvage' guitars with dire results. Practice might make perfect, but at what cost? older glues might 'shard' off easily but some modern glues resist blows. Planing off an old bridge is safer or the longer method of probe-prising and a little carefully applied 'meths' or warm water, if the finish is to be kept. Another point of dispute arises in his direction to remove the arm from a guitar (not the integral heel-block neck section used on the better Spanish made models). He advises sawing down through the fret where the neck joins the body, scribing lightly the outline of that part of the fingerboard over the table, removing the latter with heat lamp and metal spatula and then describes how to release the neck joint. After refixing the heel joint, the upper part of the fingerboard is reglued in its old position and the fret replaced. However, on a Spanish Guitar, the fingerboard is the principle source of security in the line of the fingerboard and we prefer to remove fingerboards with heat and probes which is no difficult task.

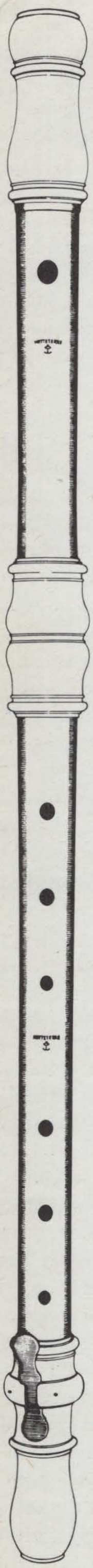
One of the values of this manual is that it may reduce the number of badly done 'home' repairs in which bridges, for instance, are glued on with impact adhesives—functionally such 'glue' is useless and presents untold problems to true repairmen, in cleaning off and setting right.

To summarize, I think there may reasonably be three potentials for Mr Sloan's repair book: first, that guitar owners can at last, have access to knowledge to help them tackle some of their own problems. Secondly, that makers who feel as we do—that repair work and construction are complimentary arts—can add repair work to their skills and thirdly that it may well inspire some to set themselves up as professional 'field hospitals' . . . there can be no denying the need for such services in a world where plucked instruments proliferate!

GORDON SAUNDERS

Thorough-Bass Made Easy, facsimile of the 1763 Edition
NICOLO PASQUALI
Introduction by John Churchill
Oxford University Press, £1.90

This short and relatively straightforward treatise on realizing a continuo part above a figured bass was one of the most popular and successful in its day and for long afterwards. It shared this success with Francesco Gasparini's *L'armonico pratico al cimbalo* (Venice, 1708, facs. New York, 1967; Eng. trans. F. S. Stillings, ed. D. L. Burrows, New Haven, 1963); and since these two in combination afford the most practical training by contemporary expositors of 18th-century continuo playing to which modern performers can well turn at first, the present excellent facsimile edition of Pasquali deserves the warmest welcome. C. P. E. Bach's *Versuch über die wahre Art das Clavier zu spielen* (Berlin, 1753, Pt. II, Berlin, 1760; facs. ed. L. Hoffmann-Erbrecht,



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Leipzig, 1957; Eng. trans. W. J. Mitchell, New York, 1949, not quite reliable) is more complex, though very necessary for a more advanced stage. Although not here stated,the first edition of Pasquali's *Thorough-Bass Made Easy* was Edinburgh, 1757; and that of his *Art of Fingering the Harpsichord* (from which a table 'Of Graces' is very sensibly included here) was Edinburgh [?1760]. John Churchill contributes an intelligent preface. The treatise itself, when worked through with proper thoroughness, as the editor recommends, is excellent pedagogy, on standard lines for its period except for one very unusual and valuable feature. This is the instruction, with written-out examples, for building up at the harpsichord, by judicious but extensive arpeggiation, that sonorous support in recitative so necessary to a proper effect, and so insufficiently understood by most performers at the present time: 'filling up the harmony as much as possible . . . in the harpeggio way . . .sometimes slow, other times quick, according as the words express either common, or tender, or passionate matters' (p. 47). At plate XXIV, and again at plate XXVII, this is shown in notation, freely but graphically; and I cannot over-state how essential it is for continuo players to absorb the full significance both of the instruction (with its sensible warning, on p. 48, against carrying this powerful resource to excess) and even more, of its musical illustrations. Pasquali taught not the theory but the practice of figured-bass as he and others were actually applying it. There lies the value of this little book.

ROBERT DONINGTON

The Organ Year Book
Edited by Peter Williams
Frits Knuf, Amsterdam, 1974 edn., Hfl 22

It is not often in the overcrowded world of international musicological journals that one can wholeheartedly welcome a new contribution which, while having a well-defined purpose, has a style of its own and a commendable breadth of vision in the treatment of its own subjects and its place in the wider musical world about it; such is the *Organ Year Book,* founded in 1969. A journal in general for the afficionado of keyboard music, it is fortunate in the qualities of its editor, Peter Williams, an acknowledged specialist on the European organ, a perceptive reviewer, and a linguist capable of stylish translation of the well-documented articles from international contributors, including those from behind the Iron Curtain.

The range is wide, geographically from Hungary to Mexico, and historically from 10th-century Winchester to modern trends in restoration and replica. There are detailed technical explorations of specification and design of both organs and harpsichords, particularly instructive for today's myriad instrument makers, and for players there are perceptive articles on interpretation and performance practice. The musicologist will find contributions of a consistently high standard (the unevenness of the earliest issues has now been rectified), in the original language of the authors with an English resume or complete translation, and reviews covering a wide range of books, records and music.

There are naturally some mistakes and omissions in a journal of this scope: for example, a useful study of Berlioz's orchestral use of the organ is marred by an assumption that the harmonium and harmonichord are one and the same instrument, for Berlioz, as an ardent admirer of Eber, is likely to have known his *Adagio and Rondo* (J115) for the latter, and consciously included an obbligato part for it in *L'Engance du Christ.* Likewise in a discussion of European musical activities in the 17th and 18th century New World, with such a paucity of material on which to draw, it would have been illuminating to mention the work of such immigrant composers as Zipoli, some of whose music still survives, while it is absurdly odd to suggest, in a review of Couperin's harpsichord music, that the original was intentionally engraved in a cramped and unreadable fashion to prevent the player from exceeding the prescribed tempo.

Nevertheless, the journal is elegantly produced with fine printing, plentiful illustrations, diagrams and music examples, together with an attractive facsimile, relevant to one of the articles, inserted in each volume.

ROBIN LANGLEY

Subscription enquiries to Frits Knuf, 2707 Buren (Gld), P.O. Box 20, Netherlands. Editorial correspondence to Peter Williams, Russell Collection, University of Edinburgh.

Livre Plaisant (1529) and Dit is een seer Schoo Boecxke (1568)
SEBASTIEN VIRDUNG
Early Music Theory in the Low Countries
Frits Knuf, Amsterdam Hfl65 (series price 58 Hfl)

Virdung's highly successful *Musica getutscht*, reprinted several times, not only inspired imitators but gained translators. An anonymous French version published in 1529 by Guillaume Vorsterman at Antwerp under the title *Livre plaisant et tres utile* was a free translation indeed, omitting Virdung's general introduction to musical instruments and thus his principles of instrumental classification. For this reason a statement such as 'when you can play the recorder, you will also know how to play on all similar instruments with fingerholes', sounds in J. H. van der Meer's words 'something like an advertising slogan'. His excellent introduction details the differences between this translation and the original and also those found in the second translation reprinted here, the Flemish *Dit is een seer Schoo Boecxke*, published in 1568 at Antwerp. This fairly literal translation of the French text has a crop of new errors. In both French and Flemish versions the music example showing a vocal work in tablature for keyboard and lute differs from the German original, being a Flemish chanson *Een vrolijc wesen*, a vocal setting in three parts, an elaborate keyboard version and a primitive lute one with a plethora of mistakes.

The volume is clearly and elegantly produced with the facsimiles themselves very well inked and easy to follow. J. H. van der Meer's intelligent and gracefully written introduction is in itself an admirable exposition and synopsis of Virdung's achievement. JMT

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Music reviews



Musica Deo Sacra, III
THOMAS TOMKINS
Ed. Bernard Rose, EECM, xiv
Stainer and Bell for the British Academy,
£10

Musica Deo Sacra was by no means the first collected anthology of a composer's work: Gallus, Isaac and Lassus were among the distinguished composers of the previous century, all or part of whose music was presented in a large collection. Tomkins was certainly among the leading English composers of his time, but the existence of such an anthology is, in some ways, more a reflection of the growth of music printing in mid-17th-century England. However, it is well worth a modern edition, especially when placed alongside the work of some composers achieving *Gesamtausgabe* status, and Dr Rose is to be congratulated on its fulfilment.

The music is in many ways both consistent and varied as might be expected of an Englishman who died in 1656. The anticipations of Restoration music are there for all to see (the anthology was printed in 1668) both in rhythmic organization and in the shaping of line. *My beloved spake* (No. 28) may not stand alongside the rapturous setting by Purcell, but it does bear comparison, and not only in the opening motif and the triplet cross-rhythms. But the roots of the style are clearly in the tradition of the earlier part of the century; imitative organ introductions to verses, matching the singer(s) in interest, gentle word-painting for 'from the rising up of the sun unto the going down' (No. 33) or 'tears like water pour' (No. 32) as well as that more subtle description of mood or state, depicting 'peace' or 'war', which is as often a function of harmonic speed as of the activity of the vocal lines (No. 26). There are interesting touches, too, such as the dominant seventh onto the final chord of *Come, let us go up* (No. 29) (suppressed by Dr Rose) or the same chord in the organ part of a cadence at bar 27 of *O pray for the peace* (No. 30) (retained), which are quite deliberately exploited. As the Introduction points out, the sonority of the seven- and eight-part choruses is splendid, and, in such movements, Tomkins shares with Byrd the ability to drive towards a strong and climactic finish. In other places, too, he shows the clear influence of earlier composers. The final pages of *My beloved spake* are almost madrigalian and a section from bar 144 of *Leave, O my soul* is derived from keyboard techniques (compare with settings of *The woods so wild*). Yet in this latter piece, at the end of the same verse, Tomkins can write a passage which shows just how much English composers were getting to know of Italian vocal music. If there is a particular weakness in these anthems, especially when examined in bulk, it is the general lack of contrast (outside the solo/tutti division). This is coupled with limitations in his harmonic style and bass-line writing. The better pieces (*Oh, that the salvation*, or *O Lord, thou hast dealt graciously* or *Glory be to God on high*, for example) stand out by virtue of the way in which he overcomes these limitations.

O pray for the peace (No. 30) may also be one of Tomkins' more attractive anthems, but Dr Rose doesn't really give us a chance to find out. As he says, there were probably two versions: one appears to have been something of a made-up version, probably to cover deficiencies in voices: it contains two tenor parts. The other was written for two altos: the sources for this, mostly incomplete, have been added wherever possible. Dr Rose calls the result a 'collation of all sources'. In fact, I think it is a conflation. He has printed as much as possible of all the possible versions. For the performing choir, this presents few problems, apart from reducing the apparent musical merit of the piece. For the scholar, it is useless: although Dr Rose states where he has added parts, he nowhere says what has been taken away. One is tempted to postulate an original with only one alto and one tenor. The anthology editor, in 1668, probably raised most of the problems by providing the second tenor. But, without checking all the sources, the reader cannot tell. A pity, for it has a number of attractive points, including the series of parallel seconds

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These two pieces are typical of this earlier technique of ornamentation: *Alix Avoit* is an ornamented version of the Soprano part of a Crequillon chanson which Girolamo dalla Casa (then director of the Venetian Seignory's Wind Band) published in 1584; *Anchor che col partire* a similar ornamentation by Spadi of a madrigal by Cipriano de Rore.

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for decoration in the chorus section starting at bar 40.

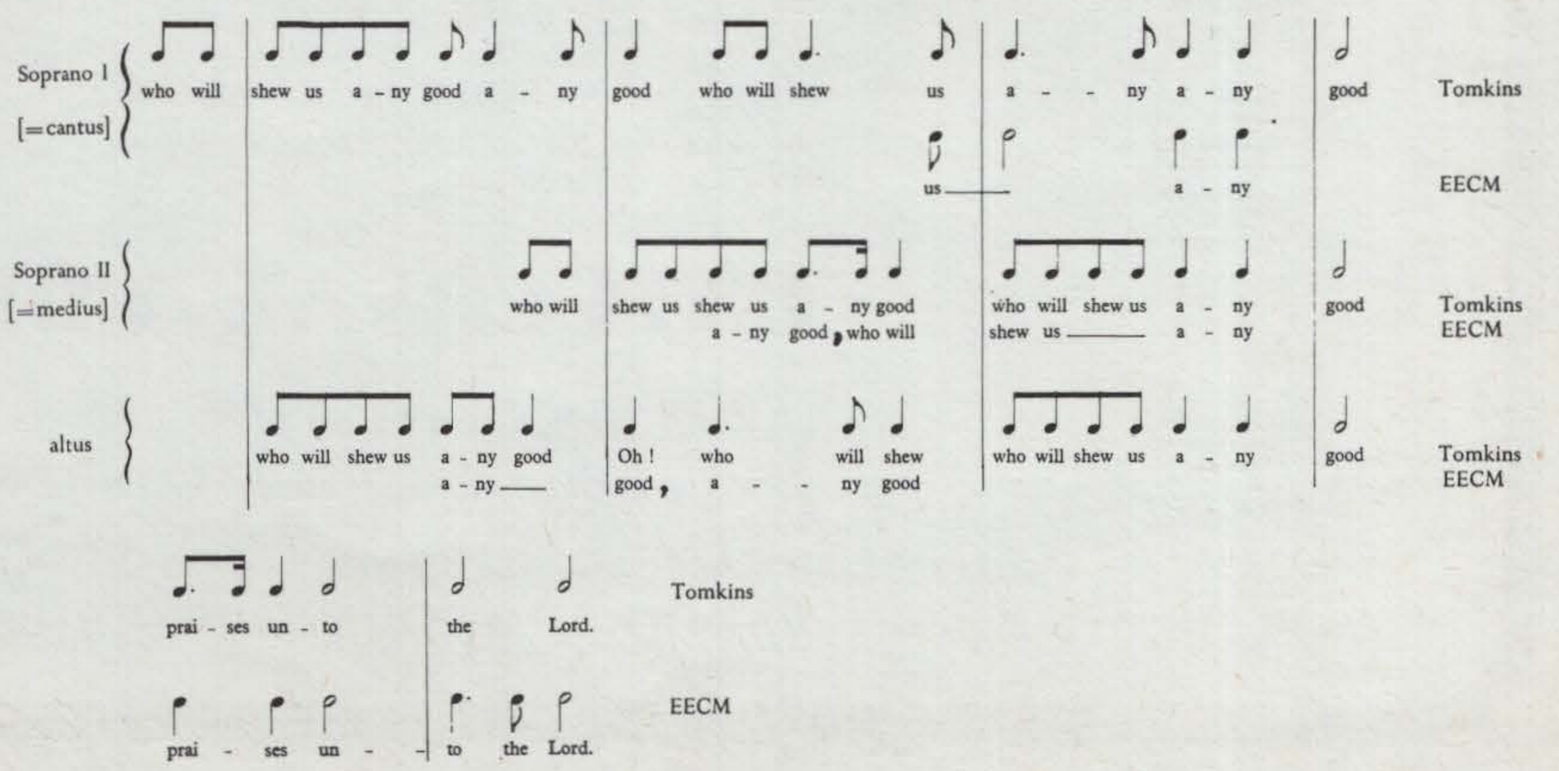
A posthumous anthology raises several interesting questions, and not all the thorns have been grasped firmly enough by Dr Rose. The most obvious is, of course, the product of the composer's death: someone else must have collected the music and edited it. In Tomkins' case, we may know who this was (his son, Nathaniel), though we do not know what he did to the music. It seems unlikely that he collected it all from one source: a glance at the organ parts suggests that they may have come from different organ lofts. The normal pattern is for them to give a fairly full version of the voice parts in the verses and a short score for the choruses. But, in some cases, *Hear me when I call* (No. 26), for example, it is full throughout, while in many others only the outer voices are given for choruses. Often the start of a section is fuller than the rest, where the organist is expected to follow the pattern established (*The Lord, even the most mighty God*, bar 72, is a good example): in places the writing is more florid, with scale runs, etc. (same anthem), or with ornament signs written in. These traits are in themselves sufficient to suggest at least differing approaches to the performance of the parts, whether they are the result of one man's differing views, or the work of several men. Dr Rose does not seem to take account of these variations in his suggested additions, which level the parts down to a common level. More critical, perhaps, for the effect of the organ part is the extent to which, in some places, it adds ornamental figuration to the vocal line (*My beloved spake*) or to the upper lines of the texture in a solo verse, and the treatment of thirds at internal cadences (No. 26, bar 20 or No. 28 bars 20 and 29). In such places, I suspect the original copy from which the 1668 edition was made was deliberately more sparing in its use of thirds. (Particularly is this true of bar 20 of No. 28, where the original leaves the third open until two bars later; then it turns out to be major. Dr Rose's earlier editorial minor third in the organ defeats the effect entirely.) In other ways, too, the organ part is sometimes a little odd. In several pieces, it does not always carry the real bass of the music. Some of these are satisfactory without additions, and in others an addition to the part is probably essential. Since Dr Rose specifically excludes the use of a 16′ stop, something useful could have been said about the relationship between organ and voice, which should have been said before the editing of the organ parts was undertaken: several places that have additions to the part do not need them (No. 28, bar 18, for example). Similarly the dissonant suspensions are not consistently handled: the suppressed dissonance at No. 26 bar 77 is directly comparable with that retained in many other places, e.g. No. 27 bar 41.

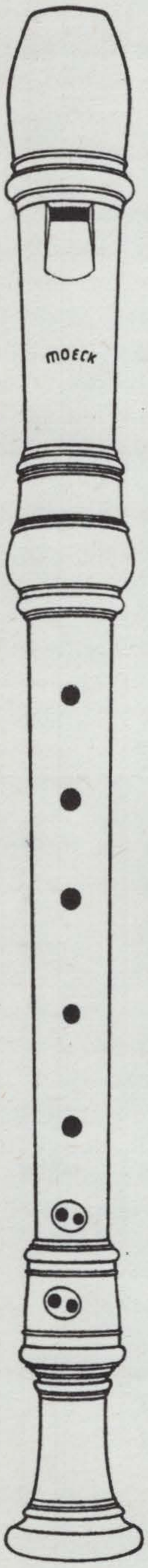
If the organ parts show something of the nature of the source(s) from which the 17th-century editor was working, the arrangement of the text says a great deal about that editor. It was most carefully planned, and no less carefully handled during the printing, the relation between word and note being, in almost all cases, most explicit. It is therefore unfortunate that a modern scholarly edition should make so many changes in a basically thoughtful and attractive underlay. As Dr le Huray has pointed out, the treatment of the text and particularly the repetitions of words are key aspects of Tomkins' style: they are coupled with a freedom about the precise text that was not uncommon in the period—'unto' in some voices becomes 'to' in others. Much of this has disappeared in this edition, and, in the process, many repetitions and divisions of notes have been created or destroyed. In some cases this does produce, as it was no doubt meant to do, a more lyrical line, easier to project and to read at sight. But, in so doing, it alters the character of the music, and particularly, the emphases of text that were originally intended. In *Hear me when I call* (No. 26) at bars 74-7, all three voices have been changed:

Neither of the two upper parts seems to have any rational reason for the change. In both cases,the printing of *Musica Deo Sacra* left no doubt as to what was required, and the requirement lay well within the tradition of the period. The only valid reason that I can see for the change in the Altus is the removal of the exclamation 'Oh!'. In the same way, some sections have been changed quite radically. An unnecessary case is the tenor voice at bar 49 of *O Lord, thou hast dealt graciously* (No. 38):

Here the change seems to encourage poor accentuation without adding anything to the rhythmic relationship with the other voices. There is a great number of such cases, fortunately nearly all indicated in the commentary. But it is unlikely that the average choir is going to change them, or to read the commentary.

And indeed the commentary leaves much to be desired. It is almost solely a commentary to the text provided compared with *Musica Deo Sacra*. Thus, it lists the places where the edition differs from the original print, and, in places, where it differs from other sources. In fairness to Dr Rose, he does say that he concentrated on the print;





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although he does not do even this completely. If, for example, a reading is drawn from another source (as in bar 26 of No. 28), this is duly noted, but we are not told either what is in the print or in other manuscript concordances. Sometimes, as in the case of *O pray for the peace* (No. 30), discussed above, this is serious. But in other cases, too, the information is both incomplete and inaccurate and the commentary somewhat uncritical. The first 20 items of commentary to No. 38 (*O Lord, thou hast dealt graciously*) are in fact 21 (the second item should be in bar 5), six of them need amending and three more are needed to make the apparatus relate satisfactorily to the print, even before the one manuscript concordance is considered. This situation occurs elsewhere throughout the volume. Several of the references to flats and naturals are confused, so that the statements can be taken to mean little more than that the editor has changed something to something else. There are several references to amendments in the 1668 edition which have been 'altered by pen' and also references to the 'Notes' (a series of corrections to the organ part, issued with it). Not surprisingly, several of the pen corrections appear in only one or two of the printed copies, and some are in different hands. Further, some of these are the same as changes recommended in the 'Notes', and, in the British Library copy, for example, in a page of the 'Notes' that is lacking and apparently not issued. All of which is interesting research material, but, more significantly, reduces the value of these comments in the commentary.

There are, then, several ways in which this volume falls short of the standard one would expect of a series such as EECM. Many of the pieces seem to reflect performing experience in their editing—the transpositions (which for scholarly purposes are no more than inconvenient), the changes in underlay, the organ additions and other details all point in this direction. There is an impressively small number of misprints and the reservations discussed above all apply, but they do not remove the music from the understanding and enjoyment of modern performers. However, few choirs will be able to afford sufficient copies of such a volume as this, and the editors of the series should be encouraged to consider making single anthems available at a reasonable price.

STANLEY BOORMAN

Thesauri Musici series
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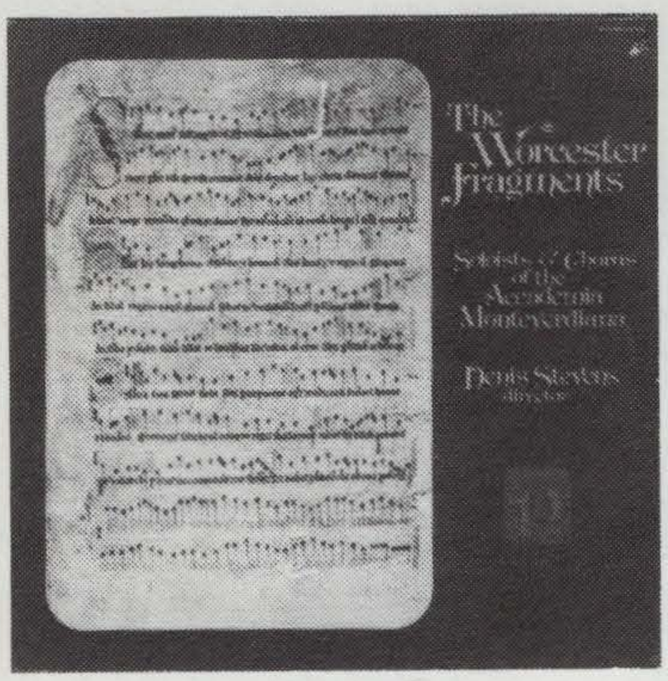
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The series is beautifully printed and produced, the choice of music unfamiliar and enterprising. All is within received 16th-century polyphonic style, except for vol. 21, so presents no great difficulties in performance, though the fact that as many as seven voices are required may put some off (instruments may assist, we are informed). Some of the pieces are real discoveries, such as the Formellis *Isti sunt Sancti* from vol. 25, a stunning six-part setting (SSATTB) from Gardano's great collection *Novi atque Catholici thesauri musici* (Venice, 1568). Formellis pulls out all the stops, introducing exciting syncopations, dancing triple-time sections, contrasted voice-groupings and even 'modulation' from his basic transposed Dorian—G minor—to as far away as B minor. Vols. 19, 27 and 34 are also drawn from the same source; Utendal's SSATTB setting of *Plangent eum quasi unigenitum* in vol. 34 demonstrates a weird and original use of the Phrygian mode to illustrate the word 'plangent' by introducing a B flat in the second bar of a piece that begins on E.

The German songs of vol. 6 (and the Latin motets of 19, 25, 27, 34) are all provided with literate English translations—prose, not for singing. Their thick textures seem to sort ill with the lightness of their words, though the Dietrich *Trinklied* (SATTBB) would probably benefit from instrumental substitution in some of the voice parts. The two French masses, Sermisy's *Requiem* and Manchicourt's *Missa 'Deus in adjutorium'* are both long and austere, even though Sermisy omits the *Dies irae*, setting the Gradual *Si ambulem* instead. The editor has thoughtfully provided the correct liturgical intonations omitted from the original Attaingnant print of 1532. Manchicourt's Mass is from the same collection, and the composer's avoidance of any but tonic cadences (on to F), dominant (on to C—surprisingly few) and Phrygian (on to A) makes for a certain monotony. Both works might sound better transposed up a tone, since the basses constantly have to hit low Fs, and the altos inhabit their chalumeau register.

No translation is provided for the homophonic, strophic funeral chorales of vol. 21, but there is one for the jolly songs of 23. What a pity that the editor did not include the original Italian text of Donato's popular 'Song of the hen'. In fact some of the editorial procedures must be questioned, since, while utter consistency in editing of renaissance music is the last refuge of the pedant, direct infringements of an editor's own stated policy are baffling to both the performer and scholar. The knotty problem of relationships between duple and triple time is evaded and obscured by contradictory information about note-reduction. We are told that note-values are reduced by half in perfect and imperfect time, both ordinary and diminished. This is sensible enough for most 16th-century music (though I do not personally like

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it in madrigals) but clearly will not do for the whole period the series is supposed to cover—late 15th century to around 1650. Consequently Aichinger's *Wann man tut* (vol. 23) has a section in C3, with three semibreves to the bar. There is no reduction here, and I wonder how many performers will deduce that the three semibreves should probably equal the previous duple-time minim? Again we find that the duple time has not always been reduced in this volume despite the statement inside the back cover that it has. Another particularly enigmatic case is in vol. 27, towards the end of La Court's *Sancta Maria*, where the editor has inserted a penultimate $\frac{3}{2}$ bar, indicating by square brackets that no mensural change is intended but simply an editorial convenience to dispose of an extra two beats of duple time; he then immediately goes into a real $\frac{3}{2}$, indicated in the original by the proportional sign C3. Yet the Formellis *Isti sunt Sancti*, which comes from the same collection, has a section in O3 which is clearly meant to go much faster, though the editor uses the same $\frac{3}{2}$ notation for both. Are both in fact reduced uniformly? We are not told.

Musica ficta is treated with a similar lack of editorial conviction. It is all very well to say in the notes that 'the notation of *musica ficta* accidentals is limited to the most necessary: the leading tone is raised in strong cadences. . . . Moreover the tritone and diminished fifth are avoided both in voice leading and harmonically'. The question is to decide what are the 'most necessary'; certain conventional cadence formulae demand sharpened leading-notes and arbitrary distinctions between one case and another inevitably give rise to unsatisfactory compromises. One such formula, where the lowest part falls by a tone to the final, in fact *requires* an augmented fourth or diminished fifth between upper parts, but the editor seems to be unaware of this idiom, even going so far as to suppress original accidentals which notate it explicitly, for example, des Buissons, *Gaudete et exsultate*, bars 43, 70 (vol. 25). On the other hand, his eagerness to apply the *una nota supra la* rule leads to a hideous clash of E flat with E natural in Dietrich's *Ich weiss mir*, bar 11 (vol. 6), and failure to apply the same rule in Sermisy's *Requiem*, bar 47, tenor 2, leaves an augmented fourth leap in the melody. Furthermore, the editor's leading-note *ficta* often fails to include the anticipatory ornament. There is plenty of evidence that this should be done.

Word underlay is another problem, particularly in music of the earlier part of the 16th century, that is not always solved very elegantly. The only rules we have are Zarlino's; though they are later, it is surprising how retrospectively they can be applied, and it is better to stick to them as closely as possible.

Yet despite all these quibbles, and the appalling prices of these editions, they must be welcomed for their making available of some first-rate and little-known music. The conscientious choirmaster would be well-advised to cast a critical eye over his copy first, however.

JOHN STEELE

The Penguin Book of Italian Madrigals for four voices
Edited by Jerome Roche
Penguin Books, £1

By now, quite a few Italian madrigals of the 16th century have been published in modern scholarly editions. Some or all of the secular works of Verdelot, Arcadelt, Rore, Willaert, Lasso, Wert, Monte, Marenzio, Gesualdo, Monteverdi and others are readily available on the shelves of major libraries. And yet this vast and extraordinarily rich repertory of music is still not very well known to performers or to early music buffs, partly, I suspect, because the tradition of ensemble singing is not very strong in Italy and this repertory, more than most, is so intimately connected with the poetry it sets (and, indeed, with the history of Italian literature in general) that it is difficult for non-Italians to savour all of its subtleties. But there are many superb madrigals that ought to be heard more often in concert halls, and with even a small amount of effort they can be made accessible to listeners who do not understand sung Italian fluently. Jerome Roche's anthology of thirty-two madrigals for four voices, each supplied with a prose translation of its text, should help to bring this music to the attention of a wider audience. It is one of the most welcome collections of music published recently. May it prosper!

In limiting himself to four-part works, Roche precludes the possibility of including many of the most expressive and serious, and hence most characteristic, examples of the genre, as he himself admits in his introduction, since Italian composers normally reserved their most intense efforts for works with five voices. Nevertheless Roche's decision was undoubtedly wise, for the four-part pieces are easier to sing and to understand, and hence his anthology should be of real service in disseminating the music widely and rapidly. Considering the restriction Roche has made excellent choices. Almost all styles can be found in the collection; there are chordal and imitative textures, diatonic and chromatic harmonies, lighthearted villanelle along with expressive and affective laments, and smoothly flowing seamless counterpoints as well as pieces with fragmentary and rapidly contrasting sections. Composers are represented by one, two, or three works. I agree with Roche's decision to make Rore and Marenzio the only 'three-star' composers in the volume (neither Gesualdo nor Monteverdi have been included, presumably because their works are rather more easily available than the composers Roche chose), and I was particularly pleased that the three Marenzio madrigals include some that show off the nascent Baroque style of the late madrigal, yet are not so fragmented that they cannot be sung effectively by small choirs (as well as by the preferred ensemble of one singer to a part). Roche has included some relatively familiar works, like Arcadelt's 'Il bianco e dolce cigno', an obvious point of contact with the English repertory, and Lasso's villanella, 'O occhi, manzi mia', as well as many compositions that appear here for the first time in a modern edition. If there are

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RB4 **Twelve Chansons** (*c.* 1530), for four crumhorns ATTB. In a contribution to the July 1973 issue of *Early Music,* Bernard Thomas, the editor of this little book, demonstrated that much sixteenth century music requires downward transposition before it can be played on crumhorns; these twelve chansons have been treated thus for crumhorns, but are also suitable for recorders, viols, etc.
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occasional disappointments—like the rather pale and sober piece by Wert that does not really reflect that superb musician's flamboyant style adequately—they are more than compensated for by the great majority of fine examples.

The edition is clear and very easy to read and use. For the most part the editor's decisions are judicious and careful, although I would have done some few things differently. Roche indicates ligatures, for example, by slurs (he does not explain whether he has indicated all ligatures), a procedure that produces some very arbitrary looking slurs (for instance, those in the middle of melismas), which may well mislead the amateur singer. I would have preferred omitting the ligature signs altogether or indicating them by the traditional square brackets. I suspect that his suggestions for tempo changes in those few cases where the music suddenly shifts from duple to triple metre sometimes lead to tempos that are too quick; he opts for triple proportion where I would have suggested *sesquialtera* (once-and-a-half times as fast as opposed to three times as fast). His decision to print the Corteccia madrigal *a note nere* in the original note values seems to me to present a deceptively slow image of the music. He seems to recommend that singers stress the second vowel in words like 'io' and 'mio', whereas they should sing their melismas on the first vowel and treat the second rather like a final consonant. And he fails to encourage musicians to score these works occasionally for mixtures of voices and instruments in the way we know they were often performed at 16th-century Italian courts and academies (rightly, he recommends arranging them for solo voice and lute or guitar or playing some of the more chordal works on instruments alone). On the other hand, he has made some sound and practical decisions about transpositions and even about exchanging inner voice parts occasionally. Many of the brief comments he adds to each madrigal offer sensible suggestions for performance, although they sometimes miss their mark (the pacing of Verdelot's 'I vostri acuti dardi', for example, may be naive but it is surely not parodistic). On balance, though, the anthology is very well conceived and well executed. I only hope that it reaches the audience it was intended for, and that we shall soon hear more of these works.

HOWARD MAYER BROWN

Sonatas, Volume VI
SCARLATTI
Ed. Kenneth Gilbert
Heugel Associated Music Publishers, £8.60

Kenneth Gilbert's authoritative new Scarlatti edition is now over half-completed, the most recent volume containing K256-K305. The principles of his edition are well-known, as are the standards which he brings to the work. Likewise, the care with which Heugel have prepared the volumes is exemplary, and the binding for *Le Pupitre* seems to have improved; usually pages fall out soon after purchase due to the over-tight stitching. The review copy is still intact after considerable wear. As we expect from *Le Pupitre*, there is a preface in three languages, and a good, clear, uncluttered text, well-engraved on white paper. The Scarlatti edition also includes a critical commentary at the back. The text largely follows the Venice manuscripts since the Parma set is available in facsimile.

The care with which this edition is being made is illustrated by the inclusion of facsimile pages of sonatas (from the Venice copies, of course). These facsimiles are not collected at the front, as is usual, but included just before the appropriate sonatas. This is not merely for ease of reference, but is due to the far more important, practical consideration of page-turns; in every case, a facsimile page has been included to ensure that a page-turn occurs at the central double-bar, or (at worst) that only one awkward page-turn ever occurs, even in the longest sonatas. Allowing for the fact that the sonatas are obviously printed in exact numerical ordering (following Kirkpatrick), this process ensures absolute maximum ease of turning throughout the whole volume. It is a fine example of joint planning by editor and publisher; other keyboard publishers should adopt the process wherever financially feasible.

Mr Gilbert's editing is scrupulous to the point of excessive caution; he correctly draws our attention to the necessity of 'doctoring' the bridge between the first and second halves, in some sonatas—'to continue directly into the second half, omitting the last bar of the first half'. Of the sonatas in the present volume, the manuscripts indicate this for K281, 289 and 293, and Gilbert has added it editorially for K273. But what of K269, 274 and 298, which surely need adjustment? Gilbert only draws attention to this potential hiatus at the middle; but there is also the further problem when repeating a section, where, if we play the notation exactly as written, we can have more of a gap between two playings of the same section than between the two different halves. This is surely doubtful? I suggest that adjustment is needed at the end of the first time through, in the following: K266 (2nd half only), K273 (2nd half only), and K304 where the second-half repeat probably returns to the second beat of bar 26. In some of these adjustments players will find themselves missing out a whole bar, or a half bar. They may even feel (as in K298) that they could halve the value of the last note when the section is repeated. This scattering of half-bars throughout the music does not sound at all odd, and indeed it was obviously Scarlatti's own practice. For example, K262, 268 and 293 all originally have (to a purist) 'inaccurate' notations of rests at the double bar or at the end. Most of these occasions make perfect sense when heard rather than seen. However, Mr Gilbert has decided to add rests in K262, 268 (1st half only), and K293, thereby creating the very hiatus which he advises players to remove. (More likely, in K268, is that when the first half is repeated, the crotchet rest in bar 1 is omitted. As it stands in the edition, the editorial rests make grammatical nonsense when the second half follows.)

All this is, no doubt, very confusing, but an editor should avoid suggesting

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SCHOTT

emendations, and then emending his text so that emendations are necessary.

A few minor slips remain, which buyers will wish to correct in their own copies. The following are missing: fermata signs at the end of K257; repeat signs at the end of K264; a natural for the D in K276 bar 82. The repeat marks at the end of K265 are meaningless and should be deleted. The following suggestions may also be useful: the two As in K278 bar 55 should probably be tied; a D is probably needed, second time only, in the first bar of K298 (see K289); in K305 the first note of the left hand is possibly just such a second-time note, and could well be omitted first time.

Most of the points in this review derive from one thorny problem, and Mr Gilbert will no doubt be giving us full guidance in his preface to the first volum· when it appears; the others are mere proof-reading slips which can easily be corrected in the next printing. However, I regret that we have not had more guidance about those emendations to the written text, since most players are reluctant to do any such thing, and we need this guidance in the appropriate volumes. This edition still remains a very good one, and it is perhaps a compliment that such detailed issues loom large. My final cavil is not about the edition at all, but about the shiny covers in which *Le Pupitre* is bound. Handsome and attractive at first, they rapidly become discoloured and look tawdry. Cannot some new material be used?

DAVITT MORONEY

Concerto in D minor for two violins Op. 3 no. 11
ANTONIO VIVALDI
Edited by Walter Kolneder
Piano reduction with solo parts, Schott, £2.32

Concerto in A major for violin
TOMASO ALBINONI
Edited by Friederich Wanek
Piano reduction with solo part, Schott, £2.03

Concerto no. 4 in C for Violoncello
LUIGI BOCCHERINI
Edited by Walter Levermann
Piano reduction and cello part, Schott, £2.90

Considering that the major form of orchestral music in the Late Baroque was the concerto, and that the repertoire is both highly attractive and well represented in the gramophone catalogues, it is remarkable to fi. that relatively little of it is available in accurate practical editions; which seems even more curious since good amateurs and students could manage many of the works. This is certainly true of the present D minor Concerto of Vivalidi, the well-known and splendid double concerto from *L'Estro armonico* which Bach transcribed for organ, for its difficulties are less those of finger or bow than of concentration and beauty of tone. The solo concerto by Albinoni looks more taxing, with some use of the higher positions and some rather tricky cross-string writing, but would repay the effort. The first movement is tightly organized with one of those strong rhythmic initial themes which are the hallmark of its period (Giazotto's pioneer if not-too-reliable monograph puts the date between 1716 and 1721); the slow movement is an attractive arioso in which the decorative melody develops over continuous quavers in the orchestra in the Vivaldian manner; and the finale is contrapuntal with virtuoso episodes, altogether more climactic than many of the throw-away last movements of 18th-century music. Admittedly, Boccherini was not thinking of amateurs in his C major cello concerto, which demands a high degree of accomplishment—and indeed display seems to be its main *raison d'être,* for this is not profound or emotionally engaging music, but a chip off the agreeable, urbane *stile galant* of the 1760s.

The editions seem clean and reliable. The solo parts have various suggestions which are not always included in the piano score, presumably to make plain editorial additions. I wish that small type could have been used to show what is continuo filling in and what is orchestral reduction, for this can be important (as at the beginning of the second Allegro of the Vivaldi where the shaping of the fugal texture is obscured when all is printed in large type). And in this day and age, there is really no need for sources to be kept dark in the introductions—the Boccherini is number 481 of Gérard's thematic catalogue and the Albinoni number 116 in Giazotto's, for those who are interested —while a brief critical commentary would not have come amiss in each case. Still, these are useful publications, worthy of exploration. DENIS ARNOLD

Three concertos for violoncello, strings and harpsichord
LEONARDO LEO
Ed. Douglass Green
University of California Santa Barbara Series of Early Music no. 7, Theodore Presser Co, £3

Leonardo Leo belongs to that lost generation between the baroque and the stile galant, rococo, or whatever it is now fashionable to call the pre-classical period. In his day he was one of the most successful composers of opera buffa (which surely meant a modern style) as well as church music in the stile antico, being noted for a setting of the 'Miserere' and the psalm 'Dixit Dominus'. This latter piece was edited in the 19th century by no less a person than Stanford, so it must have retained its popularity; but now, alas, the Neapolitan school is unperformed, except for some of its instrumental music, which, paradoxically, is hardly what this group of composers was famous for.

These three concertos by Leo are attractive enough without ever quite becoming compelling. In style they are an interesting mixture. The first one, for example, begins with an *andante grazioso* which has a firmly rhythmic ritornello used in an almost Vivaldian way; but the passage work is certainly more decorative and 'rococo' than Vivaldi would have written. This leads directly into a fugal movement in old note values, which looks back to the concerti grossi of Corelli, though again the elements of concertante string writing for the cello were unknown to that master. A galant siciliano comes next, which shows why Leo was sought after in the field of opera, for it is in effect a rather good da capo aria; a scampering 3/8 finale after the manner of the last section of an opera sinfonia follows. All in all, while it is not a



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masterpiece, it would repay the trouble of a cellist to learn it; and this also applies to the other two in the volume, the third having an especially attractive baroque-ish second movement.

The editing seems reasonably efficient, though there are one or two strange inconsistencies. I find it difficult to believe that in bars 10 and 26 of the *andante grazioso* of the first concerto, appoggiaturas, which have appeared in virtually every entry of the same theme, should not be added; the markings of solo and tutti in the allegro of the second do not always make the editor's intentions clear, as they are placed only above the first violin and the joins in the lower parts are not always self evident; the double bars in the middle of the finales of the first and third concertos seem to imply repeats, but this is not stated either in the text or the critical commentary. The editorial comments are, in fact, altogether rather curious since someone has omitted the necessary musical type, making nonsense of several notes; while the comment on the interpretation of appoggiaturas is by no means clear as far as triple time is concerned. Even so, the publication is useful; may someone now do the same for Leo's vocal music.

DENIS ARNOLD

Jacobean Consort Music, Books 5 and 6, selected from Volume IX of *Musica Britannica*

Stainer and Bell

Book 5 has parts only, correctly transcribed for the consort of six viols originally intended, with instructions for octave transpositions to accommodate a consort of recorders, which will be better suited for the pavans than for the fantasies included here. The composers are Coperario, Brade, Leatherland and Phillips. Book 6 has score and parts of two fantasies for two viols by Coperario; one pavan for four viols by Dowland (here prescribed for the violin family, less effectively though not wrongly); and three other pieces of no great interest by Thomas Simpson. There are no editorial markings whatsoever to help the performer. It will therefore be wise to work out and mark in the outlines of an expressive interpretation, since otherwise nothing very definite and convincing is going to happen. A few *f* and *p* marks, and a number of slurs over groups of short notes, are really needed.

Suite No. 1 in D minor for Viola da Gamba and Basso Continuo (from *Pièces de Viole*, Book IV, 1717)

MARIN MARAIS

Edited by George Hunter

Associated Music Publishers Schirmer, £2.35

The score is printed with an imaginative and on the whole successful realization of the continuo, and some useful explanation of the signs for ornaments and other details of the original notation; Marais' own slurs are ample, but some further dynamic marks should be added (the *petite reprise* is always meant to be a soft echo). Marais marks echoes as *fort* and *doux* in one passage. The parts for solo and continuo gambas are given in facsimile from the clear and beautifully engraved original, extremely usable with the aid of George Hunter's explanatory preface: a most felicitous plan.

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Instrument restoration

The numbers in brackets refer to points answered in Jeremy Montagu's reply, which follows.

The January 1975 edition of *Early Music* has only now reached me (24 March) and in it I note Jeremy Montagu's rather caustic review of my Restoration article which appeared in July 1974.

I have always welcomed honest differences among informed intelligent persons of good will and shall continue to do so, but the overt hostility expressed in Mr Montagu's review I find to be professionally repugnant because of the pontificating framework in which it is presented, the errors, incompleteness and contradictions it offers to the reader.

With a background in industrial design and having spent the past twenty-five years of my life designing and working with a host of materials and processes, in isolation and in a variety of groupings, I consider myself to be more than simply qualified in matters dealing with Restoration, since this activity is one facet of a generic design and problem solving process, Mr Montagu's references to 'eminent instrument restorers' notwithstanding. I ask in all humility, does Mr Montagu bear the same credentials? [1] As best I am able, I shall offer a point by point rejoinder to the criticisms in the review.

Concerning epoxy: as with any substance classified as a thermosetting compound involving a resin and catalytic agent (whether heat is present or not) causing an irreversible alteration in molecular structure, epoxy itself is permanent, its adhesion is not. It does, however, form a fairly stable bond under stable conditions and for this purpose its use is perfectly legitimate. It will separate from resinous woods, ivory, horn and bone without great difficulty because of the waxy surfaces these materials exhibit. A gentle localized cooling of an area where epoxy is present will cause it to pull away from the above as well as metal due to epoxy's differing coefficient of expansion and contraction. It is also separable from wood because it will not strongly adhere to the lignin content which binds the cellulose walls of cells together. [2].

Epoxy or other inert fillers should not cause any damage to wood when used to fill cracks. In Mr Montagu's own term it is axiomatic that Restoration involves *Stabilization* to keep all movement to an absolute minimum regardless of climate by renewed applications of a stabilizing agent, a point he does not refer to.

I have never had experience of the discolouration of wood or ivory through the application of penetrating oils. [3] I would be curious as to the nature of the solvents which lead Mr Montagu to make these remarks . . . Furthermore—they are soluble and can be removed when they have served their function, as with all oils. All that is required is some elementary chemical knowledge, not wizardry.

On liquid gold: I have a precise chemical analysis of this substance and will make it available to any interested party. For the time being I believe a description of its beneficial effect on wood will suffice. L.G. contains four basic agents, two of which reduce its viscosity, making it simple to work with and assisting in loosening and removing surface dirt, grime, grease and waxes not soluble in mild, soapy water. The other two ingredients accelerate the penetration of the oils into the wood, and contain a fungicide to eliminate or markedly reduce mildew growth in warm and/or humid climates.

Wood deteriorates through changes in the water content of surface layers as the result of changing environmental humidity. Such changes cause the affected area to expand or contract relative to deeper layers of wood not so influenced. Hence—checking, splitting, cracking all occur as well. as mildew growth when fungi are present.

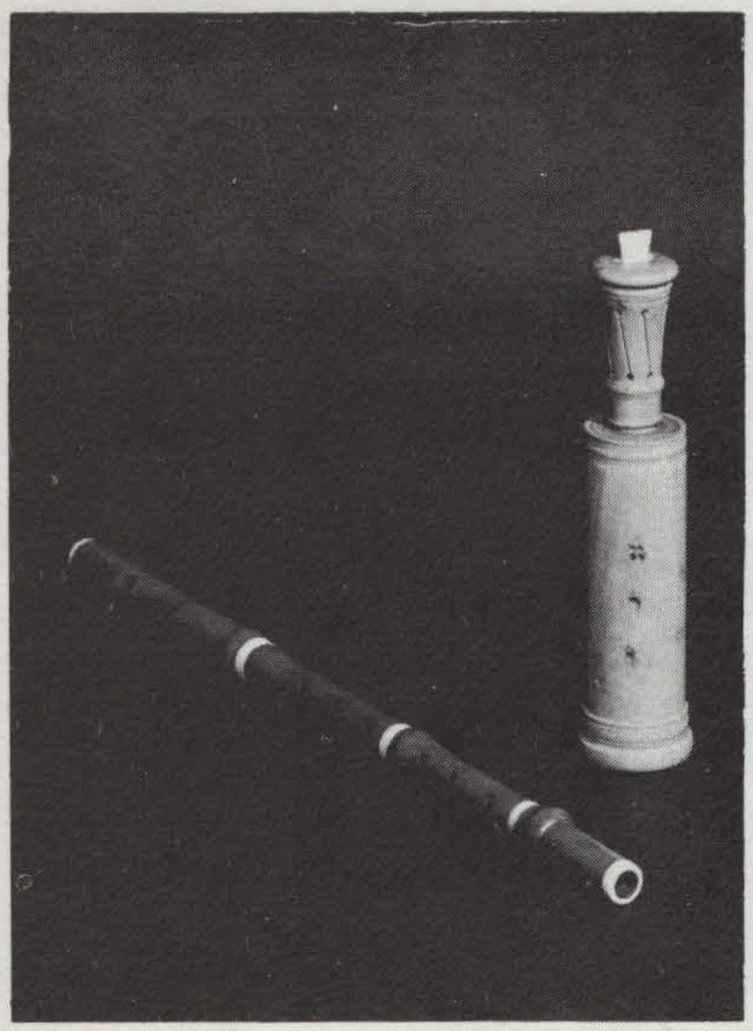
L.G. is a highly refined inorganic compound which penetrates and fills the cellular structure normally occupied by atmospheric water. L.G. makes wood hydrophobic, minimizing the amount of deterioration and thus preserving the integrity of the wood [4]

My references to polyethylene glycols was by way of noting their pertinent application in the stabilization of *green*



Grotesque figure by Callot, Ashmolean Museum

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lumber. They will leach out of played upon instruments due to the action of saliva; the 'various side effects' Mr Montagu mentions are unknown to me and I would care to learn of them. [5]

Groundnut oil (better known to everyone as peanut oil) [6] is an organic compound and I would not recommend its use. As with any organic compound (all vegetable based oils), it is subject to attack by fungi resulting in mildew as mentioned and one also runs the risk of rancidity.

Mr Montagu sounds as if only bores should be treated. The remainder of an instrument is also subject to deterioration. Peanut oil offers practically no protection other than depositing a surface film which reduces in time the bore diameter effecting pitch, intonation and resonance as well as encouraging the other detrimental results mentioned above.

Ammonia when used as a cleansing agent must of course be completely washed off any metallic surface. Nor did I recommend the use of ammonia based polish. [7]

As to flat key pads—yes, the original material was black kid leather—it was also abominably inferior in providing hermetic sealing of tone holes. Yes, chamois does compress differently from kid, in a *superior* way as a matter of fact, thus insuring hermetic sealing. [8]

The cork and pad cement I recommended is a liquified form of burnt shellac—easier and more flexible to work with than ordinary shellac or sealing wax.

I would agree that old pads (if available) are preferable to modern pads for cupped keys. But they are not easy to make to exact size and fit. This reminds me of Quantz recommending that flutists should make their own flutes.

Modern pads if properly fitted exert a minimal modifying influence on intonation, so minimal as to be negligible.

One or two final points: Mr Montagu on the one hand stresses the 'currently best recommended, etc.' in reference to the Nuremberg Conference, now over six months old. Are the 'eminent instrument restorers' I must ask, still so certain of their recommendations upon which Mr Montagu bases his criticisms?

'Current' implies chronological transience—and therefore lack of certitude—what then does their eminence refer to? [9]

In closing his comments, Mr Montagu states that 'we must always ask what the effect (materials used) will be over a century or so'. An interesting query, but rhetorical to say the least!

MICHAEL ZADRO, *Faculty of Fine and Performing Arts, State University College, New Paltz, New York 12561, USA.*

1 My comments were based upon the opinions expressed at Nuremberg by a group of restorers who came from the principal museums of Europe and America. I prefer not to name them individually without their consent, but we may hope that the papers from this conference will be published before long (probably by the Germanisches Nationalmuseum Nuremberg, rather than the Stockholm Museum as first thought).

2 Epoxy has a use as a filler, though, as the conference papers indicated, there are better methods. My main objection to its use was for cementing ferrules and inner linings into place. Despite Mr Zadro's instructions for its removal, I still suspect that removing it may cause fresh damage, especially if one does not realize that epoxy has been used by a previous restorer.

3 The term used originally was 'graphited penetrating oil'; it is the graphite which can stain.

4 Liquid Gold sounds an admirable substance. Nevertheless it was stressed by more than one restorer at Nuremberg that proprietary compounds are dangerous because the makers are always liable to change the ingredients without warning that they have done so. If one troubles to make a full chemical analysis of every new batch, there is no danger, but how many of us have the time to do so? It was generally recommended that one is better off mixing the basic chemicals oneself, for one then knows what's in it. The problem that I have found is that it is very difficult to get the chemicals in small quantities and, if one can trust the manufactures, this is the great advantage of proprietary compounds.

5 At one time the British Museum recommended the polyethylene glycols very highly but a year or two ago they said that they no longer thought them suitable, partly because of various side effects; I am afraid that I took their word for it and did not ask for details.

6 My apologies to Mr Zadro and other American readers who may have been puzzled; groundnut (English) is indeed the same as peanut (American). The recommendation came from one of the most respected of all the German makers and restorers, one whose name is a household word in early music circles. It caused some surprise to the others assembled but the general opinion seemed to be that if he found it the best, the rest of us should consider it very carefully. Bear in mind what I reported from that conference: that a slight acidity in the bore is essential for safety; neutral oils can be dangerous.

7 I quote from Mr Zadro's original article: '. . . brass ferrules and keywork can all be cleaned and polished first with ammonia . . .'. As I said, ammonia is the likeliest cause of dezincification of brass and should not be used.

8 Key pads are more often white or buff than black kid. Chamois (or what is commonly known by that name; more often a sheepskin) has been available since the 13th century or earlier; curious that it should not have been used if it was really so much better. I have a preference for original materials so far as possible.

9 Indeed and alas 'current' implies transience. We must always be prepared to consider new evidence. But that is what research is all about; that is why we are grateful to have *Early Music* in which to exchange ideas and opinions; why I attended and reported on the Nuremberg conference and why controversy, as exemplified in Mr Zadro's letter and my reply is, I hope, of value to our readers. Neither my nor Mr Zadro's opinions are, of themselves, worth anything to our readers; what is of value, and this is why we all keep working and writing, is that the readers may be aware of the various points of view and may then form their own con-



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clusions or, and even better, do their own experimenting and join in the argument. We shall not know who is right, but our great-grandchildren in a century or so will find out. Meanwhile, we do the best we can.

JEREMY MONTAGU

Interpretation of French music

Stephen Preston's review of my book, *Interpretation of French Music from 1675 to 1775, For Woodwind and Other Performers,* (*EM,* January 1975) would appear to be somewhat polarized in nature. On the one hand, his overall conclusion was that the book 'is an excellent summary of French performance practices, particularly with regard to woodwind playing'. On the other, he made several criticisms inconsonant with matters of fact, revealing a misapprehension of the purpose and *modus operandi* of the book or reflecting his own ideas on how such a book should be written. Perhaps he looked for an essay—donnish or exhortative—whereas this is basically a source book. His preconceptions at times led him to mis-state facts and at others to complain without stating his causes. Consequently I believe I would do Mr Preston and your readers a service to comment on his faultfindings.

Mr Preston's main criticism was that 'expression and the *je ne sais quoi* of French music, the most vital elements in interpretation, are relegated to a few brief words at the end of the book'. With all due respects, this simply is not so. The Index lists 32 pages under the headings Character, Expression, *Goût,* Sentiment and Taste. Many of these pages carry more than one item. The many 18th-century quotes on expression in the body of the book include every one I found in my sources. They range from 'Meter is the most beautiful thing we have in music' and '[Expression] consists mostly of knowing which notes are equal and which unequal' to '[The varying appoggiatura] arouses tenderness and melancholy' and 'The *port de voix* ornaments in such a gracious manner that it expresses all that the soul can feel'. Let me ask: just how many times can a teacher tell the student to play with 'expression and *je ne sais quoi?*' I believe the book has certainly reached the point of diminishing returns in this regard.

As far as possible the book uses original sources, because I have found much derivative 'information' misleading. My role was to co-ordinate the instructions given by the real authorities —the composers and teachers of that period. In so doing I avoid introducing unproven notions and talking down to my audience—liabilities of many secondary writings. Howard Schott, in reviewing another book on the same page stated: 'The wise reader will use this book, like all secondary sources, critically and cautiously'. Hear, hear. Unfortunately, using a secondary source critically involves going back to the original sources. My objectives were to assist the reader in doing this, should he want to, and also to make it less necessary.

My reliance on facts has led Mr Preston to complain that the book 'rarely penetrates beneath the surface'. What kind of penetration of what surface does he envisage? Metaphors can mislead and therefore be dangerous. My sources emphasize that to make a baroque piece effective requires not only feeling but also attention to many details of execution—which can be taught objectively. It is these details that give depth to a performance. Without them, the performance—though full of emotion—may be wayward at best and amateurish at worst. It isn't a lack of feeling that makes the amateur's efforts amateurish. The amateur's emotional level often exceeds the professionals. But the amateur's overall effect is generally lower because he knows less about how to articulate his feelings. Emphasis on emotion at the expense of idiom has led to the editions of baroque music along late romantic lines from which we have suffered too long. In my own playing and teaching, I have found no conflict between the emotional and the detailed—the intuitive and the idiomatic—approaches. The only requisites are that the performer be reasonably sensitive to the music, that he work on the idiomatic details till they become second nature to him, and that he acquaint himself with a good deal of music in the style. As one very practical psychologist says: 'Go through the right motions and you'll come to the right emotions'.

Mr Preston also found the production of the book wanting. The point here is that this is a work book. The staple binding is intended to let it lie flat on a music stand. Certainly hard covers would have been desirable, but would have increased the price substantially, which Mr Preston regarded as already rather expensive, although worth it.

Mr Preston expressed some rather unclear dissatisfaction with the two appendices. Appendix I lists 'Italian Terms as Defined in 18th-Century French and German Dictionaries and Method Books'. My purpose was to show that the markings that appeared at the head of a baroque musical piece often had emotional and even tempo meanings different from those usually attributed to them today. This would certainly seem a laudable objective, and what more authoritative sources are available?

As indicated by the many examples of flute duets throughout the book, it is largely intended for use by teacher and student during lessons. To supplement the examples, Appendix II lists all the flute duets in Urtext editions, or those in which the editing was clearly indicated, that I could find at the time. By using the information in the books, the performer can do his own editing. I'm sorry that Mr Preston found the list 'uninspired'. Perhaps music publishers could be persuaded to bring out further works in such editions.

Mr Preston would have liked more information on the importance of rhythm and dance in Parts I and II of the book. He also asked for some examples of articulation practices from the works of Blavet (he says there are none given, whereas actually there are four in Part I). I believe two further books need to be written: one on the dances as performed in the 18th

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century, and on the slurring practices as demonstrated by written music of that period. I considered both these studies too extensive for inclusion if they were to be well done. As the Russian proverb puts it: 'The better is the enemy of the good'.

Mr Preston also objected to the amount of time I spent on the mathematical proportions of unequal notes. Indeed, this is a difficult subject. It is simpler to overlook it and rely on one's emotions. But I have observed that most modern performers trying to play French inequality tend to use continuous triplet rhythms in all the music. This of course destroys the true expression. Because there are no 18th-century recordings, the evidence of barrel organs, which Mr Preston denigrates, is invaluable. And this evidence shows the 3:2 ratio much more commonly used than the 2:1 (triplet) ratio—a fact reinforced by several tutors of the period. Also, very subtle inequalities (7:5 and 9:7) akin to agogic accents were common.

Mr Preston found that 'little is said with regard to the expressive qualities' of the *port de voix* (the French appoggiatura)—this despite the book's including seven 18th-century quotations on the different expressions elicited by the several forms of this ornament. Perhaps Mr Preston assumed that adding dynamics was the only way to play the ornament expressively, as was mostly true of the Italianate long, on-the-beat appoggiatura (the Italian *appoggiare* means to lean [on the note]). But the French *port de voix* (carrying the voice [from one note to another]) and its relative, the *coulé* (flowing or running together [of the notes]), were often performed as melodic ornaments—unstressed and before the beat. The short, unvarying appoggiatura was also not stressed. A comparison of the particular expressions of these four types will appear in my article, 'Expressing Appoggiaturas, from Bach to Brahms', in the April, 1975 issue of *Woodwind World.*

BETTY BANG, *School of Music, University of Iowa, Iowa City, Iowa 52242, USA.*

On lute bridges and frets

Most original old lute bridges were lower and narrower than most modern ones. At the treble end of the bridge the height of the string hole above the soundboard was usually rather less than 5 mm and the width of the glueing surface was often less than 15 mm.

A higher bridge makes for a larger torque distorting the soundboard (see figure). A lower bridge allows weaker barring which produces freer tone.

Narrower bridges do not provide enough glueing surface to support higher tension strings. Lower tension strings also allow weaker barring (see figure).

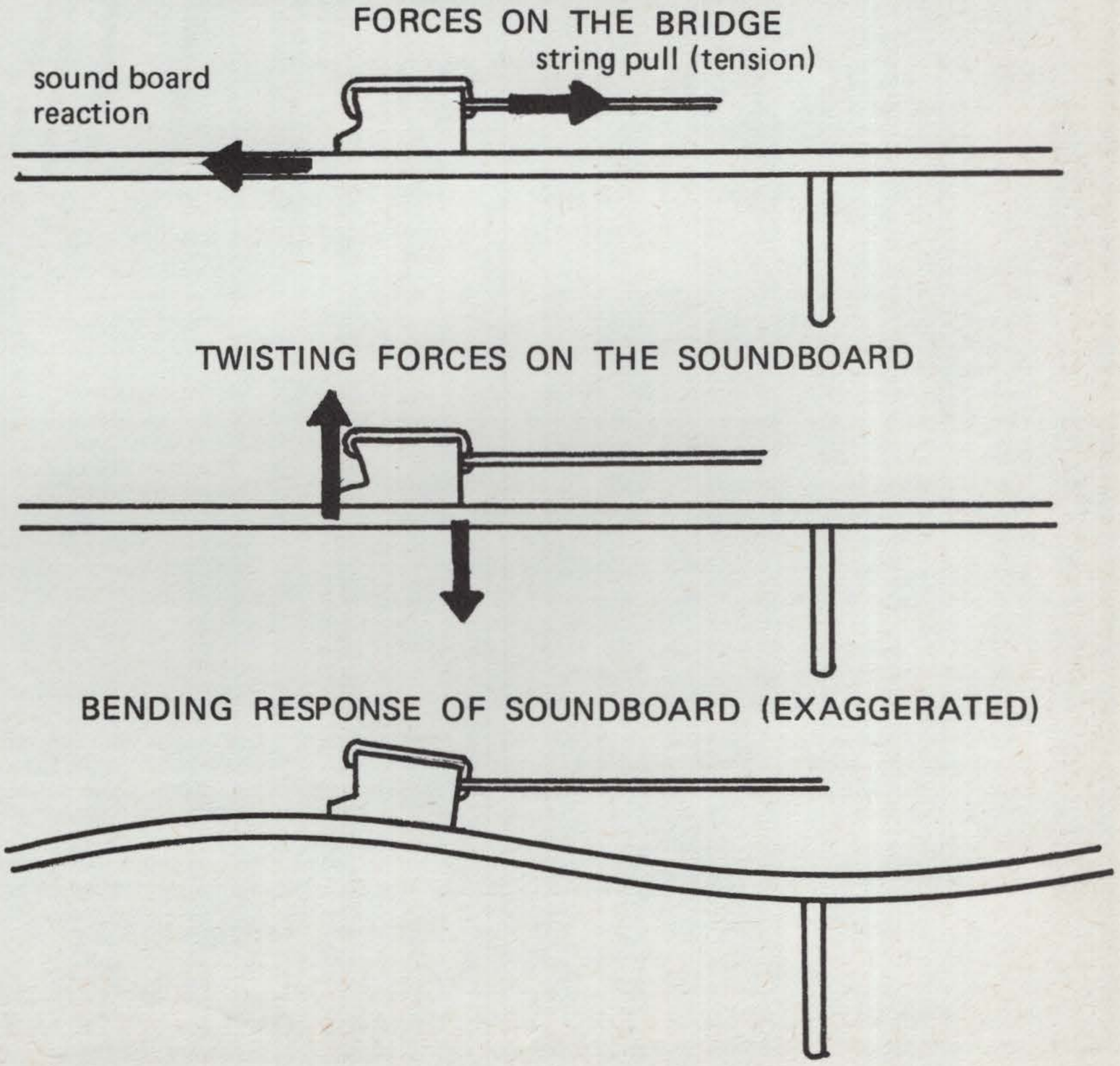
Lutes usually appear to have been constructed with the fingerboard in line with the soundboard. With a low bridge, the action needs to be raised to avoid the strings buzzing against the frets. One way to get this is to have the neck bent up, as can be seen for example in the Holbein *Ambassadors* painting in the National Gallery. This can be upsetting to lute owners who wonder how much more it will bend.

A more common original solution to this problem was to have a higher nut with the frets increasing in diameter as they approached it. According to Mace, the bottom surface of the strings at the nut were 2 mm (the thickness of a half-crown in 1675) above the fingerboard. Dowland's fretting instructions imply that this effective nut height is the thickness of a 5th course (all gut) string.

We know of no evidence that single strand frets were used before Mace invented them. Thick two-stranded frets cause string buzzing when they are new. This happens because the fingered string presses against the nut-side strand and it slaps against the bridge-side strand when vibrating. Gut frets bed in, so this buzzing readily disappears. Thick nylon frets don't bed in, besides being practically impossible to tie.

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Maximilian I's instruments

I would like to comment briefly on C. K. Mather's article in the January issue of *Early Music.* There are several doubtful points about her interpretation of the woodwind instruments in Print 33. She seems to assume that 24 inches on a recorder will have the same pitch as the same length of flute, or cornett, or crumhorn. The instrument on the table which she describes as a straight cornett (cornetto diritto) looks more like a double reed instrument to me (rauschpfeife, schryari or even a shawm). The seventh hole is quite a way down the tube. Besides, it seems at first sight likely this hole would not be very useful in a cornett. This also seems to support my interpretation of it as a double reed instrument of some sort. Still, we all know how little reliable the iconography is in this respect. There are also some 'funny' statements like 'The *Weisskunig* cornettist cannot be Augustin, for we have seen that Augustin is a right-handed player, and no musician would waste time learning how to play an instrument both right- and left-handed', or 'Print 33 is evidence of how wind instruments predominated over strings in the 16th century'. Is one engraving good enough evidence for the predominance or structure of any particular instrument? Even an inventory is not hard evidence in favour of anything. I believe that only the music or composer's indication (if present) can be good enough sources for such statement, if correlated with the available iconography.

CLAUDIO D. STERN, *Chairman Early Music Society, Falmer House, University of Sussex, Brighton, England.*

Serpent problems

Alan Moore's article 'Playing the Serpent' (*EM,* January 1975), contains useful information but much also that is puzzling and sometimes inaccurate. When Hardy talks of 'les sons pleins', for example, he means those notes produced with all finger-holes covered; to translate by 'the middle sounds are naturally more sonorous' is very misleading. While all serpents vary to some extent in fingering, it is these 'sons pleins' that are common to all, being the harmonic series of the full sounding length, which on a good instrument are fairly well focussed and in tune. To say that F can be produced with the same fingering as G which is one of these harmonics is very odd. It is common practice to lip down a semitone to produce the F sharp but not to lip down further to the F which has its own fingering as virtually all the charts (and practical experience) agree.

The statement that 'the highest register . . . changes every time I play in it' is also very surprising as the notes of the second and third octaves are much more stable than those of the first, which is a reason so much of the solo and duet repertoire is written in the upper part of the compass. To say that he has never seen pitches written higher than a′ is even more strange; two of the tutors he quotes show fingering up to f′ sharp and use top d″ on occasions, e.g. Hardy in his sixth duet and Hermenge in his 'caprice'. The advice he gives on the merits of half-holing and cross-fingering is too vague and unhelpful; apart from the lower C sharp cross-fingering is unquestionably more efficient.

While it is true that the keyless serpent was often originally held vertically, the change to a horizontal hold seems to have been adopted by players of both keyed and unkeyed instruments. A further factor for the modern player to take into account is the length of crook needed to play the instrument at modern pitch. Many instruments built as in D sound at modern pitch in approximately D flat and are best brought down to C by extending the crook fully. This usually means that the instrument can only be held horizontally, but even with the short crook the more horizontal position is more comfortable for most players.

I question too the statement, 'less technical skill was demanded from serpentists than would be expected from present-day tuba-players'. The caprice on pages 30-32 of Hermenge's *Méthode Elémentaire* uses over three octaves and is almost absurdly florid. Moreover the technical skill needed to play the scale of C major in long notes with even tone and intonation is of a very high order indeed!

ALAN LUMSDEN, *18 St James's Avenue, London N20*

Alan Lumsden is a member of the London Serpent Trio and a well-known performer on sackbut and ophicleide.

5/4 metres

Mr Jeremy Montagu should really verify his facts. He says that Brahms always notes his compound metres as 3+2, or similarly. In the first place, Brahms asks for 5/4 time in Op. 85 no. 3 and Op. 112 no. 2: and secondly, as far as the statement is true, it is because Brahms wants the freedom to mix up his threes and twos as he pleases —see the slow movement of the C minor piano trio. Mr Montagu should rather have quoted Gounod, who in his opera *Mireille* has a number in 15/8 carefully written as alternate bars of 9/8 and 6/8!

What the reputed scherzo in 7/8 by Shield is, I don't know: but if Mr Montagu had troubled to look up *Grove,* he would have found that Shield published in 1796 a set of string trios which contain movements in 5/4 and pointed them out on the title-page.

By the way there is a cello sonata by Balfe with a slow movement in 5/4—the only interesting thing about it.

RALPH LEAVIS, *Lincoln College, Oxford OXL 3DR.*

I am more than grateful to all who fill the gaps in my knowledge in their area —as an orchestral musician I have never encountered these Brahms songs. The references to Gounod, Shield and Balfe are particularly interesting because these are the first which readers have reported from parts of Europe well away from Balkan influence. It is becoming apparent that composers can be more enterprising than those who normally perform their music—when were any of these works last played in public?

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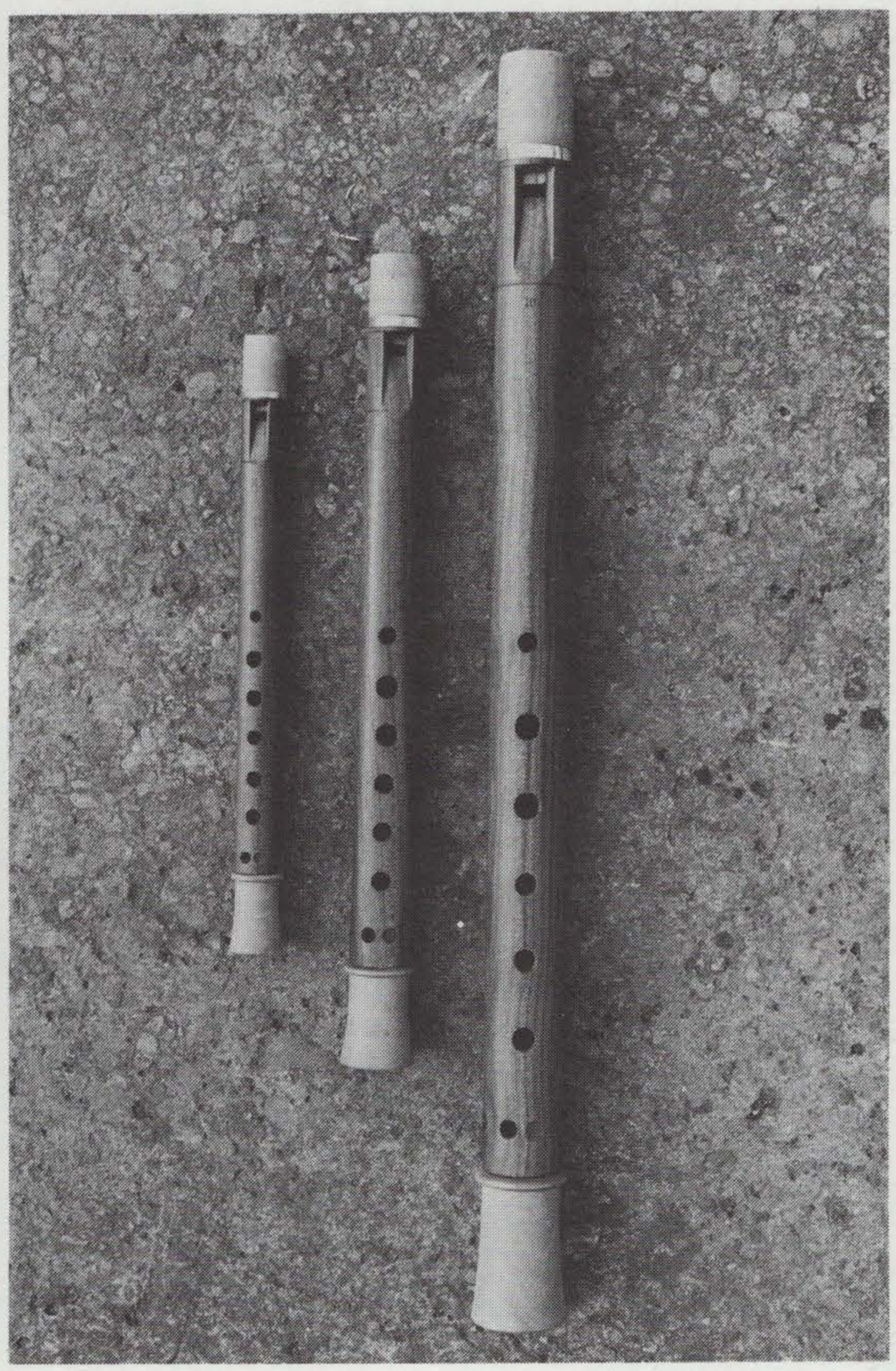
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The shakuhachi

On recently playing the flute section of the record in Bruno Bartolozzi's *New Sounds in Woodwind* (OUP), I was immediately struck by the resemblance of these flute 'chords' to the sounds produced on the shakuhachi—the Japanese end-blown bamboo Zen flute, noted for the etheral quality of its notes, its flexibility (despite the fact that it has only five holes), and the very considerable difficulty of playing it. Perhaps someone with the proper electronic equipment might find it rewarding to study the shakuhachi. The theoretical explanation of the flute chords seems entirely obscure at the moment, but it should be rather easier to extricate it from the comparatively primitive shakuhachi than from the maze of complications which is the modern Boehm flute in Bartolozzi's esoteric fingerings.

The shakuhachi is the culmination of some 400 years of development in Japan and only superficially is it primitive; the embouchement is extraordinarily sophisticated, and far more flexible than that of the flute, the thick bamboo walls have remarkable resonant characteristics, and the tapering central bore recalls the pre-Boehm conical flutes whose tone was, to many, more interesting than that of today's cylindrical models.

DAN E. MAYERS, M.S., A.I.M.E., *Lorien, Wadhurst, Sussex TN5 6PN.*

Crumhorn sound

May I, through your pages, thank everyone who wrote following my letter on the 'E-flat' crumhorn. I think that most of the points have now been covered, but a rider must be added to Dr Moeck's letter in your January edition.

Despite Dr Moeck's assertion that only a change of reed restored the pitch to F, it was obvious on the return of the instrument that a number of the finger holes had been enlarged. Indeed, I had to remove shavings from some of the holes to get the instrument to play properly. Judging by the bill, the whole job took an hour.

The new reed gives a very robust sound, whilst the old reed produces its old quiet tone, but now in tune. Incidentally, readers may like to know that with current exchange rates and VAT, the cost of the overhaul worked out at about £16.00.

Having had it in mind for a while to write suggesting that you would be performing a worthwhile service by reviewing and comparing instruments by different makers, I welcomed Christopher Ball's article on recorders and hope it is the first of many. I was fortunate in being put onto Mollenhauer and Roessler recorders by Richard Wood of the Early Music Shop, but I still don't know who produces the best crumhorns, chavichords or regals.

Finally, I have had much enjoyment from the crumhorn which provoked all this correspondence. I feel that I should now pass it on at a reasonable price to someone else who would like to take up the instrument. Maybe one of my fellow readers would be interested.

JIM BALMER, *Janomase, 11 Robinson Gardens, Wallsend, Tyne and Wear NE28 0NG.*

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Canada

The Vancouver Society for Early Music arranged a performance of Handel's *Johannes Passion* on 21 March: a recital of the first half of J. S. Bach's *Well Tempered Clavier* also on 21 March by Patrick Wedd: a lute recital on 2 April by Ray Nurse and Brian Fitzgibbon: a concert by the baroque group The Cecilian Ensemble on 11 May, in which Harvey Stenson was the harpsichord soloist in J. S. Bach's Concerto in D major.

Eire

The Douglas Gunn Ensemble has given concerts at University College, Cork on 30 November 1974: Baroque Music for Christmas at Christ Church Cathedral, Dublin on 11 December 1974: at the Wexford Arts Centre on 4 January: Italian Baroque Music at Trinity College, Dulin on 15 January: University College, Dublin on 21 January: Irish and English Baroque Music on 12 February and Music by Turlough O. Carolan, the greatest of the Irish harper-composers, on 12 March at Trinity College, Dublin.

England

A concert to celebrate (to the day) the 450th anniversary of the battle of Pavia was given on 24 February in Jesus College, Cambridge by the Cockerel Consort of gemshorns, organ, lute, harp, viol, kortholts, rackett, cornamusen, crumhorn, rauspfeife, voices, recorders, trombones and bagpipes. The first half was designed to give a musical background to the battle, and the second to describe the battle and its aftermath. Andrew Parkinson whose delightful programme was a feature also made the full consort of gemshorns which was used successfully.

The Kuijken Early Music Group had a concert in the Great Hall of Lancaster University on 6 March. The occasion was also the debut of a fine Dulcken harpsichord by Denis Woolley.

France

The exhibition of 18th-century instruments in France and Britain, first shown in London, completed a highly successful tour of France accompanied by an equally successful concert series. In the Hôtel de Sully in Paris a baroque programme of Marais, Leclair, Handel, etc., was exceptionally crowded and the ORTF recorded it. Performers in this series included French players who had visited London and the English Concert with Trevor Pinnock, Stephen Preston and Jordi Savall. Cities visited included Caen, Rennes and Nantes, and at Caen the musicians played in the middle of the ruins of William the Conqueror's castle. At every concert, Madame de Chambure was present. During the exhibition, both in England and in France, the musicians found that they had built up an artistic unity, which otherwise they might never have been enabled to forge.

London

The Albany Consort (120 Eastcote Lane, South Harrow, Middlesex) directed by Jonathan Salzedo has given concerts at Christ Church, Albany Street on 20 October, 8 December 1974, and on 2 February and 23 March as part of their Young Professional series. They plan concerts elsewhere in and outside London after the summer. For the moment they are having to make do with modern instruments, but have recently acquired a baroque flute. The director has completed an Italian harpsichord and has begun work on a baroque violin.

Ars Nova have given concerts of *The Royal Wind Musick* at Mill Hill School on 11 March: Motets from the court of Cassell and J. S. Bach Cantatas no. 4 and 18 with the Taverner Consort and Choir at St Stephen's Walbrook on 14 March. Medieval Church Music at Clifton Cathedral on 22 April: *Shakespeare's London* at Southwark Cathedral on 24 April: *London's Arcadia* at the Purcell Room on 27 April: Monteverdi's Vespers with Hertford Choral Society on 3 May: *James Joyce in words and music* at Gipsy Hill College on 9 May: Historical dance and music with the Nonsuch dancers and the City Waits at the Queen Elizabeth Hall on 21 June.

The William Byrd Choir gave a concert of music by Byrd and Purcell in London on 15 February as a part of the Camden Festival. On 12 April at St John's, South Square they gave a programme of music by Palestrina, Deering, Locke, Schein and Scheidt.

The Camerata of London (124a Leighton Road, London NW5) directed by Glenda Simpson (mezzo soprano) and Barry Mason (lute) with Penelope Cave (harpsichord), Rosemary Thorndycraft (bass viol) and Kenneth Barrow (reader) made their debut at the Purcell Room on 29 June in a programme of Enlgish instrumental song and readings 1550-1700.

Kevin Coates, a talented student in silversmithing, gave a programme at the Royal College of Art on 2 May called Duo Vinaccia with Nel Romano. As well as works for baroque mandolin they performed Handel's concerto for harp and lute, which they reconstructed in its original form.

Carl Dolmetsch gave a recorder recital at the Wigmore Hall on 7 March with Robert Spencer (lute), Joseph Saxby (harpsichord) and Marguerite Dolmetsch (gamba). The programme included music by Couperin, Purcell, Legnani, Haydn, Bull, Telemann and the first performance of *Sequence* for recorder and lute by Alan Ridout.



Pen sketch by Casimir Farley

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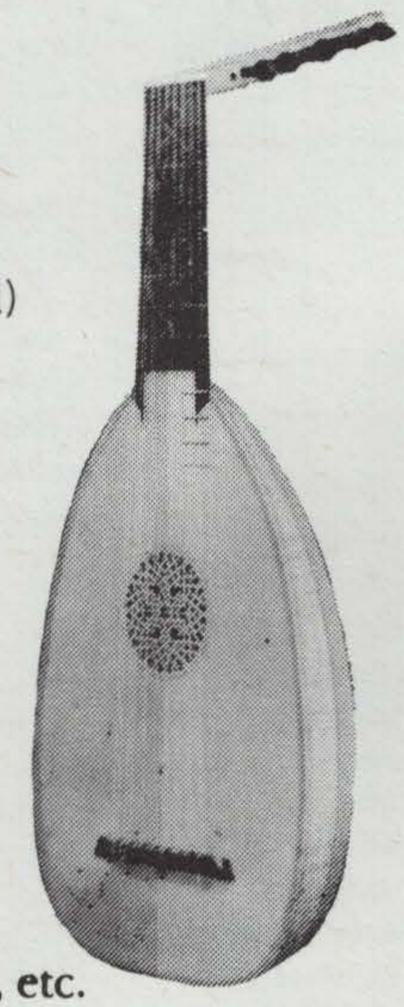
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Trevor Pinnock with members of the English Concert and guest artists has given concerts at the Purcell Room of French and Italian music on 12 January: music by Bach and his pupils on 9 February: English and Spanish music on 9 March: music in Paris 1730-1750 on 6 April.

In the Halcyon Consort's Wigmore Hall debut on 27 February, noted in our last issue, *The Times* reviewer commended their 'fine blend and balance in the delicate art of understatement while their programme was as artful a survey of the baroque sonata as any connoiseur of that genre would have wished for'. He continued, 'Mr Davis's (recorder) own concern for musical values rather than self-display kept his two colleagues (Kathrin Michaelis—gamba; John Craven—keyboards) in the picture and nowhere more winningly than in canzonas by Frescobaldi, where the use of a chamber organ rather than harpsichord was inspired'.

The Landini Consort gave what *The Times'* reviewer called 'an enchanting survey of three centuries of French music' under the title of *The Pursuit of Love* at the Wigmore Hall on 25 March.

The London Lassus Ensemble directed by Clive Wearing gave a programme of Lassus and Victoria with the London Boy Singers at St Paul's Covent Garden on 22 March.

Les Musiciens du Roi gave a Concert Spirituel, a replica programme to commemorate the 250th anniversary of the Concerts Spirituels given first in March 1725 at Paris, 'the first public concerts on the mainland of Europe', at the Queen Elizabeth Hall on 5 April. See Robert Donington's article on page 239.

Elizabeth de la Porte gave a harpsichord recital of three partitas by J. S. Bach at the Purcell Room on 7 February. Born in South Africa she studied harpsichord with Jane Clarke and Rafael Puyana. A performance of a Bach partita earned her a scholarship to Vienna Academy and her first record is all Bach. Until recently she was harpsichord tutor at Morley College and she is a member of the Vienna Kammertrio.

An unusual clavichord duo recital was given by Joseph Saxby and Ruth Dyson in London on 26 March using the first of the new 5-octave harpsichords by Arnold Dolmetsch. Arnold Dolmetsch in the 1890s based a 5-octave clavichord on solidly built German 18th-century models. Twenty years later while working for Gaveau in Paris he designed a lighter model with four octaves which was the prototype of many others. The new larger version takes full advantage of the light 'Paris model' and the five octave range makes it possible to perform the works of J. S. Bach and his successors. The programme at the Art Workers' Guild included pieces by Gordon Jacob, York Bowen, Herbert Howells and K. V. Jones, as it is hoped the new instrument will attract the interest of more contemporary composers.

USA

Robert Stibler and Charles Kauffman gave a faculty recital on trumpet and organ at Southwest Minnesota State College on 23 March. The programme consisted of works by Fantini, Viviani, Telemann, Gabrieli, Purcell, Stanley, Bach and Daquin.

The Ensemble for Early Music presented a programme of baroque music for viola de gamba with harpsichord at the Cathedral of St John the Divine, New York on 19 January. *A Musicall Dreame* with counter tenor, viols, flute, recorder, lute, violin and harpsichord on 2 February: *The Elizabethan Enterprise* in a programme of late 14th-century French secular music on 2 March.

Ohio State University (School of Music, 1899 N. College Road, Columbia, Ohio 43210 USA) has been providing half-hour rug-concerts—no chairs for the audience—of early music each Thursday noon in the university's art gallery. Professor Theron McClure co-ordinates the various groups and ensembles which maintain the programmes and comments, 'We—and our audience—are learning much from this enterprise'. Baroque flute and oboe, recorder, baroque trumpet, cornett, sackbut, renaissance reeds, baroque violin, gamba, harpsichord, counter-tenor and soprano all feature in programmes ranging from the Glogauer Liederbuch to Bach and Handel. From 10-16 August the Music Department has arranged Early Music Week at Ohio Music Camp at South Bass Island, Lake Erie with the idea of providing college students with an inexpensive workshop and enabling faculty members 'to get into' early music.

Westcoast Early Music Society presented Lynne Alexander (harpsichord) and Mary Cyr (gamba) in a programme of music of the 17th century at San Francisco on 28 February.

Courses

University Extension, University of California, organized a master class in baroque strings on 22 February under Sigiswald and Wieland Kuijken, and workshops in the care and repair of fretted strings on 22 March and classical guitar construction 24-28 March under John Roberts. A weekend programme in San Juan Bautista 17-18 May covered Music of the California Missions. A workshop on renaissance music and dance was held in San Francisco on 21 June, followed up by a performance institute 7-11 July as part of the Oregon Shakespeare Festival, Ashland, which offers an Elizabethan theatre, two plays a day and a company of actors, directors, designers, technicians, musicians and dancers ready to work with students and teachers.

Canford Summer School of Music (Canford School, Wimbourne, Dorset, England) has arranged an early music course 17-24 August, providing for eight recorders, six viols, three renaissance flutes, four capped reeds, four double reeds, one cornetto, three sackbuts, one keyboard and three singers under the direction of David Klausner of the University of Toronto.

The Center for Study of the History of Musical Instruments at Vermillion (USD Box 194, University of South Dakota, Vermillion, S.D. 57069) has invited qualified students and faculty members to make use of the Anne B. Larson Collection of Musical Instruments and Library for study and research during a summer session 9 June-1 August. There are 2,500 instruments with a large supporting library.

Chichester College of Further Education (Westgate Fields, Chichester, Sussex, England) is starting evening classes in early music in September and offering weekly tuition and ensemble playing on viols, recorders and harpsichord.

David Strother of Maryland draws attention to the early music workshop organized last July at Scarborough College, Ontario by Tim McGee and to be repeated this year. The Toronto Consort and the Meadowbrook Consort of Michigan were in residence, and as well as individual and group lessons in a wide range of renaissance instruments, instruction was given in the making of tabors, rebecs and reeds, and lecture-discussions in the development and performance of early music were held.

Tutors at the Studium Musicae Summer School at Marche-les-Dames, Namur, 10-19 July and 20-29 July will be: woodwind, L. Meilink, M. Verbruggen, S. Berger: viol, A. Glatt, A. Pols, S. Sennari: brass and cornetts, A. Philipe: 17th-century performing technique, J. Rubinlicht: singing, B. Thornton: lute, J. Tyler, M. Schaffer: harpsichord and organ, J. Willemyns: renaissance music for children, A. M. Hess.

News of groups and individuals

England

Philip Astle, the director of Quintain (Hollies Farm Cottage, Postland, Crowland, Lincs), has given lectures, concerts and broadcasts on early instruments in the UK, Cyprus and Lebanon. With his wife, family and most of his instruments he was evacuated from Limassol during a two-hour truce in the fighting. The group mixes

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Donald Jay Grout, General Editor

Although Alessandro Scarlatti (1659-1725) was one of the great composers of opera, until now few of his operas have been available in satisfactory editions and none in a critical edition. Donald Jay Grout, noted musicologist, author of the standard history of opera and of a widely used history of Western music, is both supervising and participating in the publication of the complete critical edition of the operas of Scarlatti. In this first volume, *Eraclea,* Mr Grout's aim is to provide an accurate version of the composer's score, with only those notational changes necessary to make it more easily readable by modern players and singers. In his introduction he recounts the tragic story of *Eraclea,* offers thorough information on the sources for the librettos and the scores, and discusses performance practices of the day. Mr Grout also provides a facsimile of the entire Naples libretto.

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Vol. II: Music for Cittern

Masakata Kanazawa, Editor

Scholars and lovers of Renaissance music will welcome this volume of music for the cittern, an instrument of the guitar family which used to be played by customers of English barbershops while they waited. One of the few extant sources for this instrument, Anthony Holborne's *Cittharn Schoole* of 1597, is reproduced in this edition along with other cittern pieces by the same composer which are known today. Each of the pieces in the volume appears in the original tablature and in modern staff notation. Mr Kanazawa provides a detailed analysis of *The Cittharn Schoole* in his introduction.

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renaissance folk song with more conventional early music and they give lectures, recitals, week-end courses and play at banquets, where the co-operation of the chef often leads to their most dazzling improvizations.

David Stancliffe of Clifton College, Bristol, with his brother and a group of friends, has been arranging concerts largely of Bach cantatas for twelve years and making use of old instruments for the last four. This has now turned into a more permanent group called Westron Wynd with a chorus of seventeen voices, based in Bristol, and an instrumental group of viols, violins, cornetti, trombones, recorders, oboes, dulzian, bassoon, theorbo, organs, regal, virginals. Recent performances have included the Machaut Mass, instrumental works by Senfl, Josquin and Cornysshe, the Tallis Lamentations, Bach cantatas 23, 93 and 39. *Acis and Galatea* and a concert tracing changes of instrumental style 1590-1730 including motets and canzone by Gabrieli and Massaiono, Schütz *Christmas Story* and the Teleman Concerto for three violins and three oboes. On 16 March at St Thomas' Bristol they gave Josquin's *Missa Panque Lingua* and motets by Bach and Christopher Brown and on 11 May a performance of Monteverdi's Vespers. A tour of Italy has been arranged this summer performing renaissance and baroque music.

London

Alan Wilson, Judith Falkus and Susan Rennie announce that their ensemble the Wren Consort (see *Early Music*, Jan., 1975, p. 71) has changed its title to the Hanart Ensemble, because of the revival of another group with the same name. They specialize in music of England and Italy in the 17th and 18th century. Recent concerts have included All Saints Church, Blackheath, on 25 January, Hertford College, Oxford, on 8 February, St Martin-within-Ludgate on 23 April, St Mary-le-Bow on 1 May.

New York

The New York Renaissance Band continues successfully to stimulate interest. An interview with the *New York Times* on 12 December recorded their opinion that the best recorders are now made in Boston and some very good viols are made in the USA, though Europe is still the best source of other instruments. The interviewer finished by saying: 'The piquant purr of a krummhorn will not transform you into a Renaissance man, but it will tell you what tickled the ear of one'.

The Waverly Consort is another inheritor of the defunct New York Pro Musica. It was founded ten years ago by Michael Jaffee a pupil of Gustav Reese and named after Waverly Place which runs past New York University. His wife, Kay, is part-time director of the Collegium Musicum at NYU which recently acquired the bulk of the Pro Musica's instruments. They have five singers and four instrumentalists who have carried excellent reviews especially for their record of *Las Cantigas de Santa Maria*. By preferring to avoid formal concerts and play in more intimate halls and churches they achieve the atmosphere they want, but seem to inherit, by their own account, some of the financial problems with which Pro Musica was familiar and which might grind less dedicated musicians to a halt.

Scotland

The Scottish Early Music Consort under Nigel Wilkins of St Andrews University continues to present music of the 11th-17th centuries. Recent appearances include Edinburgh University in December 1974 and a BBC Invitation Concert in Janaury 1975.

Makers

We are sad to record the death of W. Warder, the percussion instrument maker, and extend our sympathy to his family.

An exhibition of musical instruments by Bay Area Craftsmen in the Center Gallery of the University of California Extension Center was given 22 March-3 May.

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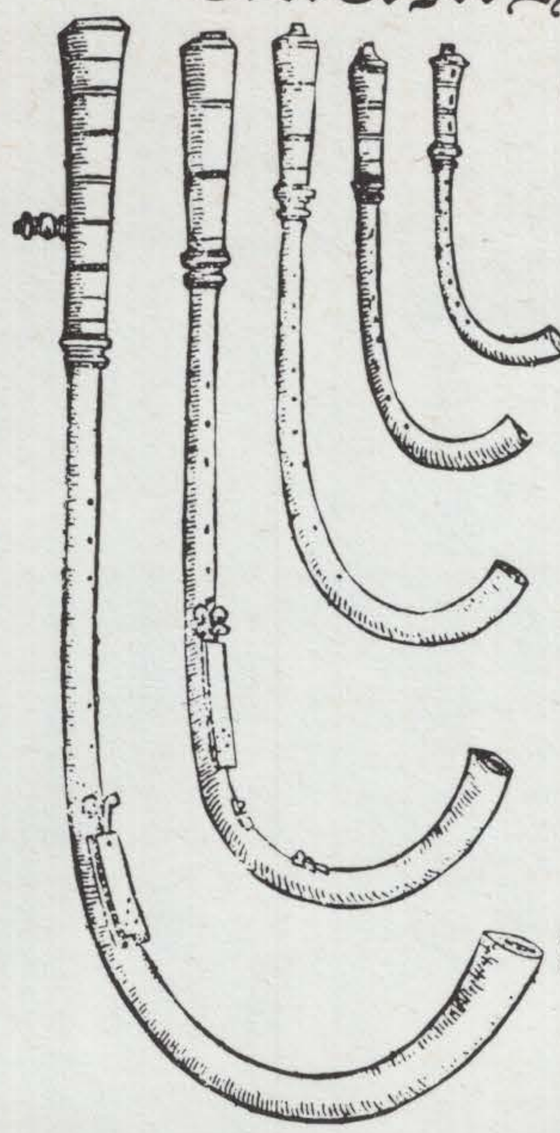
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The Guild of American Luthiers and Northwestern University presented an exhibition of 20th century makers and their instruments at the Norris Center, Evanstan, Illinois 29-31 May.

Publishing and records

Alan Frank head of the Music Department of OUP since 1948 retires this autumn. He will be succeeded jointly by Christopher Morris (music) and Anthony Mulgan (books), who have both held senior positions in the Music Department for twenty years.

The Cambridge Music Shop has appointed Mrs Lydia Smallwood as general manager. A Cambridge graduate, she worked on the RISM catalogue at the British Library and since 1971 has been Rowe Music Librarian at King's College, Cambridge.

The first recording of Johannes Sperger's concerto of 1778, perhaps the last preserved for a high trumpet, played by Edward Tarr and the Lucerne Festival Strings was released on Eurodisc Quadro 87 815 MK at the end of 1974. Also on the disc are sonatas 6 and 7 by Torelli, sonata 4 by Cagrieli and and Vivaldi concerto for two trumpets, in which Edward Tarr is joined by Ralph Bryant, all recorded for the first time on baroque trumpets.

Musica Sacra Profana (PO Box 481, San Lorenzo, California 94580, USA) was established two years ago to provide inexpensive playing editions of music from the Middle Ages to the Baroque and issued their first and interesting catalogue in Spring 1974.

The hand-out for *The Musical Offering* (2433 Durant, Berkeley, California) imaginatively carries the very practical 'Rules for tuning the Harpsichord etc by the celebrated Mr Handel'.

Stop Press

The Festival Music Society of Indiana is running its second Early Music Institute at Indianapolis from 30 June to 27 July, combined with a Collegiate Virtuoso Competition. A distinguished faculty included Igor Kipnis, harpsichord; Jane Gartner, voice; Bernard Klebel, renaissance reeds, shawm, recorders, baroque oboe; Roberta Elliot, fidel, baroque violin; Fritz Bauer, viola, violin; Gerhard Stradner, cornetto, recorders; Gerlad Sonneck, viola da gamba, cello, viola; Helmut Ascherl, sackbut, hurdy-gurdy; Otto Fleischmann, dulcian, baroque bassoon; Friederike Stradner, baroque flute, recorders, lute; and Hans Radbauer, percussion. Details for future schools from Prof. Frank Cooper, Musical Director, Festival Music Society, Suite 422, Board of Trade Building, 143 North Meridian Street, Indianapolis, Indiana 46204, USA.

At the Boxhill Music Festival held at Cleveland Lodge, Dorking, from 6-7 June, performers included the Stuart Singers; Susi Jeans, harpsichord; Sylvia Kind, harpsichord; Davitt Moroney, harpsichord; David Jones, baroque oboe, Richard Townend, organ; and Katharine Jeans in attractive programmes of music by the Elizabethans, and concertos for harpsichord and strings by J. S. Bach, also a concert of 18th-century chamber music.

One of Wales's finest small mixed choirs, the Swansea Bach Society Motet Choir, a small professional group of about 30 singers under John Hugh Thomas, included works by Tallis, Byrd and Purcell in their programmes in Stuttgart in early April. Their performance of a Byrd Mass was singled out for stylishness by the German reviewer.

The Storrs Early Music Group, directed by Bruce Bellingham, who wrote the account of the New York A.M.I.S. meeting in this issue, gave a concert of Battle Music of the Renaissance at the University of Connecticut, Storrs, on 4 April with works by Biber, Susato, Isaacs, etc., ending appropriately with Lawes' *The Triumph of Peace.*

When we stated in January (WWB, p. 63) that Mr Okomoto formed the first professional early music group in Japan, we omitted the earlier pioneer work of Yusuke Arimura, who has written to say that in 1961

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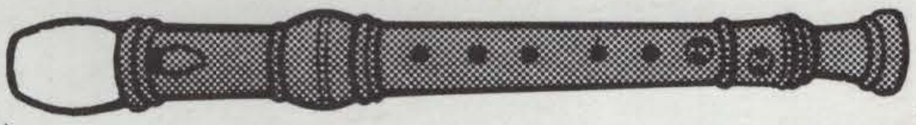
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he helped establish a professional group of singers and instrumentalists under the name 'Tokyo Pro Musica Antiqua'. 'Also to come to the defence of the British Council', he writes, 'a series of renaissance music concerts was presented in Tokyo last year, in association with the British Council, who have also given financial assistance to "Tokyo Pro Musica Antiqua" in the past'.

As an addition to our account of lute activities in Australia last issue we should add that Stephen Murphy, a talented young Australian maker, is now working in London.

At a guitar recital at Goldsmith's College, London, Carlos Bonell included works by Visée, five renaissance Spanish pieces and and J. S. Bach's Lute Suite in E minor.

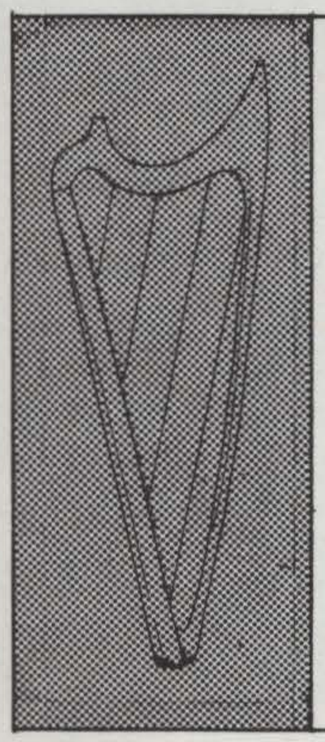
An impressive series of programmes of concerts at the Music Academy of the State of Basle given by students has been sent us. They include two Diploma Concerts—Catherine Lidell, renaissance lute, and Jürgen Hübscher, baroque lute, both from the class of Eugen M. Dombois. Instrumentalists throughout the series included lutenists, recorder and bassoon players, keyboard, baroque guitar and a programme of Machaut with students drawn from Thomas Binkley's ensemble class and Andrea van Ramm's singing class. Eugen Dombois is lute and baroque guitar teacher, Hans-Martin Linde, recorder and flute, Jean-Claude Zehnder, keyboard and organ, Jordi Savall and Hannelore Mueller, viola da gamba, and Walter Stiftner, baroque bassoon.

The London Cornett and Sackbut Ensemble (Theresa Candle, Andrew van der Beek, Alan Lumsden, Paul Beer, Paul Nieman and Steve Saunders) is making four appearances in the fourth Festival de Musique Ancienne, Saintes at the beginning of July. On 19 July they take part in the quincentenary celebrations of St George's Chapel, Windsor, in a concert with the Collegium Musicum of Windsor conducted by Christopher Deakin. The programme includes music by Monteverdi, Schütz and Pekiel.

The 1975 Liège Festival has as its theme 'The century of Louis XIV'. Artists taking part include Gustav Leonhardt, S. and W. Kuijken, Robert Kohnen, Michel Piguet, Kenneth Gilbert and La Petite Bande; details from Place du 20-Aout 16, 4000 Liège, France.

The Early Music Consort of Melbourne, directed by Helga M. Hill, presented a new programme 'From Cloister, Court and Countryside' for the first time in Melbourne on 12 March and again at Sale, in the country, on 5 April and on their North Victorian tour in May. Their Director, Mrs Helga M. Hill, will be in Europe this year.

The combined course in medieval, renaissance and baroque wind ensembles which Walter Sallagar and Horace Fitzpatrick ran at Schloss Breiteneich in Austria, inevitably outgrew itself, and had to be divided. Sallagar continues at Breiteneich with medieval, renaissance and modern wind ensembles, together with a course in reed-making and basic woodwind instrument-making which is the only one of its kind. Fitzpatrick's baroque ensemble courses, now in their second year at nearby Schloss Carlslust, continue in spiritual association with those at Breiteneich, although this year they do not run concurrently. The two Carlslust courses cater for baroque wind ensembles and string ensembles respectively, covering the period 1640 to 1830. Christopher Kite's popular class in thoroughbass runs through both courses, as does his master-class in harpsichord and fortepiano. Ku Ebbinge of Amsterdam will hold special classes in baroque oboe and recorder at the wind course, 4-17 August. Francis and June Baines will coach string ensembles and baroque orchestra in the second course, with Marie Leonhardt giving a special class in baroque violin and French baroque style. This runs from 17-30 August. Special attention will be given to principles of performance practice, with supporting lectures and discussions. Both courses will include classes in natural horn, given by Horace



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Fitzpatrick. The patron and host is Count Clemens Waldstein, who promises venison and wild boar, and the setting is his hunting-palace set in remote forests.

Obituary

T. R. C. Goff, who died on 13 March at the age of 76, played a historically important part in the revival of the harpsichord and the lute in England. In the 1930s he began making clavichords and towards the end of the decade produced his first harpsichord, with two manuals and a 16′ stop, which became the prototype for a number of instruments. After war service he turned again to instrument making and in the first years of the Third Programme, with its intense interest in music of the 16th and 17th centuries, and the revival of early music associated with the Festival of Britain, his were some of the first instruments in regular use for broadcasts and on the concert platform. At the same time he began making lutes; Julian Bream played the first Goff. His enthusiasm and devotion contributed vital qualities to the flourishing situation in which keyboard and lute makers find themselves today.

Sir Jack Westrup's remarkable pioneering of Monteverdi in the Oxford Opera Club's production of *Orfeo* in 1925, followed by *L'Incoronazione di Poppea* two years later, was happily commemorated by Jane Glover's production of the same work earlier this year to celebrate the Club's 50th birthday. At the reception which followed, Sir Jack's self-deprecatory and witty speech, of classical brevity, showed his natural and unchanged style. The evening rounded off many decades' devotion to Oxford's music, through his Heather Professorship in 1946, his conductorship of the University Orchestra and the Oxford Bach Choir, and as Musical Director of the Opera Club, already mentioned, where his range embraced Scarlatti's *Mitridate Eupatore* and the first English stage performance of *Oedipus Rex*. Editor of *Music and Letters* since 1959 and of the *New Oxford History of Music*, amongst other projects, essayist, and author of a distinguished study of Purcell in 1937, his vital approach to early music can best be commemorated in his own words, the last paragraph of a perceptive (and prophetic) essay on medieval music. It first appeared as long ago as 1940, and was probably written several years earlier, in that lucid and pungent collection, *Sharps and Flats*.

'Medieval poetry is printed in anthologies, set for school examinations, read and enjoyed by many. Modern composers have shown their appreciation of it by settings which they fondly imagine to be in a kindred style. Medieval art is familiar to us, not merely from text-books, but from the actual memorials and examples which we see around us. Music alone remains aloof and mysterious, waiting to be brought to life, not with a self-conscious and half-apologetic gesture, not in a garbled modern rearrangement, but in a sincere and simple presentation, with good singers and good instrumentalists, which shall show it as something rich and full-blooded and vigorous, whereby prejudice and antipathy and misunderstanding may be removed without even a protesting struggle. Performance will not solve all our difficulties. We shall still be puzzled by the precise application of the rules of *musica ficta* and other points of detail. But we shall no longer need to approach the music in a deliberately historically-minded way. We shall become accustomed to listening to two or more parts as parts and not as a succession of chords, and enjoy the cunning contrast of rhythms which is so often obscured in modern editions and imperfectly realized from a score. The formulas of the cadence which at first sight reappear with an almost irritating regularity will trouble us no more than the passage from the dominant to the tonic which is constant in modern music. We shall find that the correct use of instruments to double and accompany the voices adds a colour and a vivacity which we had hardly suspected. We shall enjoy, and from enjoyment pass to real understanding, almost in spite of ourselves.' Sir Jack Westrup died on 21 April at the age of 70.

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Salzburg Mozarteum Orchestra conducted by Leopold Hager

BASF BAC 3072-74
(3-record set with illustrated booklet including full libretto)

The performance of 'Il Re Pastore' which followed this recording was the sensation of the 1974 Salzburg Mozart Week. 'Opernwelt' wrote of "a new vista opened at Salzburg."

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Grass roots early music

In June 1974 at Western School, Harrogate, a performance of *Las Cantigas de Santa Maria* was given by the 'Western Wynde', the school early music group. The audience was led back from 17th-century Praetorius dances, through a piece from the 1529 Paris Dance Book and John Taverner's *Western Wynde,* to 13th-century Portugal at the time of Alphonso X 'The Wise'.

The renaissance music was played on a 2-octave spinet, 2-octave organ, crumhorns, shawms, arch-lute, lutes and recorders. The music for *Cantigas* used recorders, shawms, gemshorns, bagpipe, harp, hurdy-gurdy, rebecs, vielles, long trumpet, pipes, tabors and a variety of medieval percussion.

At the time we had no translation of the 13th-century Portuguese words, so a story of contemporary life was written. All the children dressed as peasants and there was no clear division into choir, minstrels or actors. A singer could also act, a minstrel could also dance, tumblers and jugglers were such peasants as wished to perform. There were no music stands as there was no printed music at the time. The whole performance was committed to memory. (Children generally play from memory even when music is in front of them.) Each number had a different instrument as a 'starter' which played four bars, whereupon the rest joined in, and the conductor, who would have been an anachronism, was dispensed with. Fortunately *Cantigas* is monophonic with added drones.

Western School is a Primary School and the performers were aged from 9-11 years. In common with most other schools it has no fairy godmother to provide £2,000+ at present day prices for a collection of instruments such as we used. In any case children of this age drop instruments down stairs, collide while carrying them and at peak rehearsal times damage up to four instruments per week all without malice and with the utmost contrition afterwards. If early music is to be a school project, there has got to be a way in which an accident to an instrument is not the complete disaster it would be if the instrument were an expensive professional one. The answer is to build one's own.

The Western Wynde had access to many instruments I have built since 1966 [for the Praetorius Ensemble which I started at my previous school] but most of the 13th-century instruments were constructed during the year leading up to the performance. The articles by James Blades and Jeremy Montagu in the January and April 1973 editions of *Early Music* were invaluable, and almost everything they described was built and used. A pair of ornamental horns from the headmaster's attic were made into Fitzpatrick-type gemshorns. Three-hole pipes are easily made from ½ inch copper pipe and broken plastic descant recorders, and the crumhorns we made ourselves. I hope, full details of their remarkable construction will be printed in an appropriate journal.

J. F. WHONE

Renaissance music emerges in Japan

A seminar of renaissance music was held as part of the first Japan Band Orchestra and Chorus Clinic which took place between 4-6 January at Hamamatsu, a city on Japan's Pacific coastline. It is a place famous for eels and oranges, and the most temperate climate in Japan, and it is because of the ideal conditions of the latter that this industrial city grew up around the hard core of Japan's instrument manufacturers. From this mild region come pianos, harpsichords, brass and woodwind instruments.

The JBOC Clinic was styled after the mammoth American band and orchestral clinic but with the addition of a chorus section. The chorus group chose for this, their first seminar, to examine renaissance music, partly because it is becoming increasingly popular in Japan and also to take this opportunity to go back and examine the roots of the European choral tradition and to orientate Japanese understanding to the background of music in the Renaissance. We invited Professor Denis Arnold to come and talk to us about 16th-century madrigals in general and Monteverdi in particular, with special regard to interpretation, in three lectures entitled, 'The 16th century Madrigal', 'Monteverdi's Madrigals' and 'Interpretation of Renaissance Music'. From Japan Professor Minagawa talked on the Mass in the Renaissance and Dr. Kanazawa gave an illustrated talk on instruments and instrumental music, while Mr. Shimizu

Continued on page 325

Recordings–quarterly check list–13

COMPILED BY JUDY SMITH

ALBINONI
Concerto a cinque in D minor, for oboe, strings and continuo

Handel
Sonata in C minor, for oboe and continuo

Bach, C. P. E.
Sonata in G minor, for oboe and continuo

Fiala
Concerto in E flat, for cor anglais and orchestra
Holliger (oboe/cor anglais), I Musici, English Chamber Orchestra/Leppard
6833 097 RR Apr p20

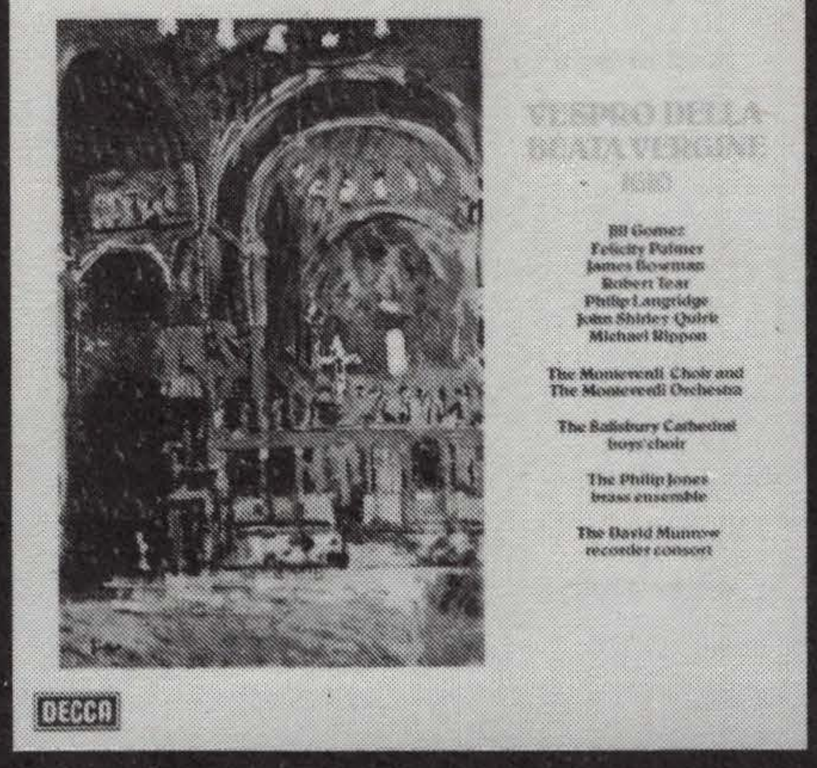
ALBINONI arr. Giazotto
Adagio in G minor, for strings and organ

Vivaldi arr. Lagoya
Concerto in C, for two guitars, strings and continuo

Marcello arr. Bach
Concerto in A minor, for organ, strings and continuo

Marcello arr. Lagoya
Concerto in D minor, for two guitars, strings and continuo

Monteverdi



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Vivaldi arr. Bach
Concerto in D minor, for organ, strings and continuo
Presti, Lagoya (guitars), Cochereau (organ), Gremy (harpsichord), Pro Arte Orchestra/Rebel
6581 010 RR Feb p29, G Feb p1504, HFN Feb p127

BACH, J. C.
(4) Keyboard concertos
Haebler (fortepiano), Vienna Capella Academica/ Melkus
6500 847 G Apr p1801

BACH, J. S.
Cantatas BWV 3 and 102; Choruses from Cantatas BWV 32, 42, 109, 115, 132, 138, 182 and 205
Bach Aria Group/Scheide
PRCM 207/2 HFN Apr p101

Cantata BWV 23; Cantata BWV 72
Reichelt (soprano), Scherler (contralto), Melzer (tenor), Abel (bass), Heinrich Schütz Chorale, Württemberg Chamber Orchestra/Werner
STU 70775 RR Apr p57

Chamber works: trio sonatas and instrumental movements
Prague Ars Rediviva Ensemble/Munclinger
50871-72 RR Mar p20, G Apr p1819

Chromatic fantasy and fugue, BWV 903; Partita in G, BWV 829; Toccata in D, BWV 912; English suite in F, BWV 809
Schiff (piano)
SLPX 11690 HFN Apr p100, RR Apr p42

Clavier concertos: no. 3 in D, BWV 1054; no. 5 in F minor, BWV 1056; no. 4 in A, BWV 1055; no. 7 in G minor, BWV 1058
Kocsis (piano), Orchestra of Franz Liszt Academy, Budapest/Simon
SLPX 11711 HFN Apr p100, RR Apr p20

Concerto in D minor, for three harpsichords and orchestras, BWV 1063; Concerto in C, for three harpsichords and orchestra, BWV 1064; Concerto in A minor, for four harpsichords and orchestra, BWV 1065
Richter, Bilgram, Fütterer, Schott (harpsichords), Munich Bach Orchestra/Richter
2533 171(R) RR Apr p20, G Apr p1801, HFN Apr p100

French suites, BWV 812-817
Gould (piano)
73393 HFN Apr p100, RR Apr p42

Harpsichord concerto no. 1 in D minor, BWV 1052; Concerto in A minor, for flute, violin, harpsichord and strings
Garatti (harpsichord), Gazelloni (flute), Accardo (violin), I Musici
6500 692 RR Mar p20, G Apr p1801

Lute suite in G minor, BWV 995
Conradi
Lute suite in C
Weiss
Tombeau sur le mort de M Comte de Logy
Dombois (baroque lute)
6575 018 RR Mar p39, G Mar p1677

Magnificat in D, BWV 243; Cantata, BWV 110
Altmeyer (tenor), Nimsgern (bass), Tölz Boys' Choir, Collegium Aureum/Schmidt-Gaden
BAC 3067 G Feb p1523

Notebook for Anna Magdalena Bach—16 piano pieces
Zempléni (piano)
SLPX 11657 HFN Apr p102, RR Apr p41

Organ works. Vol. 5
Chapuis (organ)
BC 25102 T 1/2 RR Feb p47, G Feb p1515, HFN Feb p115

St John Passion, BWV 245
Ellenbeck, Berry, Ahrans, Koehnlein-Goebel, Isenhardt, Ackermann, Ameling, Hamari, Hollweg, Prey, Stuttgart Hymnus Boys' Choir, Stuttgart Chamber Orchestra/Munchinger
SET 590-2 G Apr p1844, HFN Apr p100, RR Apr p58

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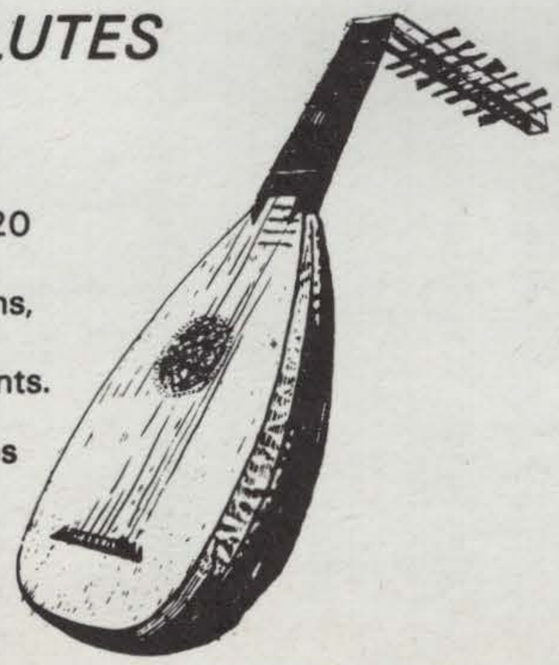
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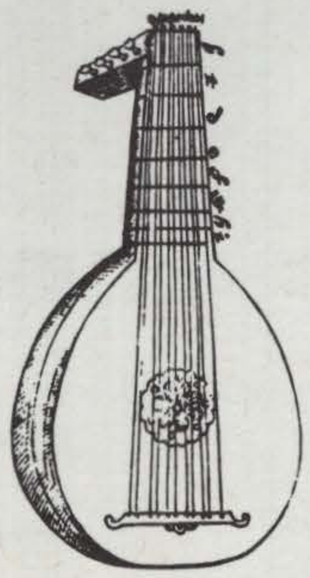
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SAWT 9606B RR Mar p56, G Mar p1687, HFN Apr p101

Sonatas and partitas for solo violin, BWV 1001-6
Milstein (violin)
2709 047(3) G Apr p1830, HFN Apr p101, RR Apr p47

Triple concerto in A minor, BWV 1044; Harpsichord concerto no. 1 in D minor, BWV 1052
I Musici
6500 692 HFN Mar p115

Das wohltemperierte Klavier. Book 2
Gould (piano)
78277(2) RR Feb p48, HFN Feb p115, G Apr p1830

BLOW
Coronation and symphony anthems: I was glad; God spake sometime in visions; Cry aloud and spare not; O sing unto the Lord; Blessed is the man
Brett (counter-tenor); Langridge (tenor), King's College Choir, Cambridge, Academy of St Martin-in-the-Fields/Willcocks
ZRG 767 RR Apr p58, G Apr p1844, HFN Apr p104

BOCCHERINI
Flute concerto in D, Op. 27
Mercadante
Flute concerto in E minor
Tartini
Flute concerto a 5 in G
Gasselloni (flute), I Musici
6500 611 G Feb p1473

COUPERIN, F.
Ordres 13-19; Concerts Royaux nos. 2 and 3
Gilbert (harpsichord), Brickman (harpsichord), Lyman-Silbiger (viola da gamba)
SER 5702-3 G Apr p1836, RR Apr p50, HFN Apr p107

DALL'ABACO
Concerto da chiesa, Op. 2, no. 4
Marcello, A.
Concerto in D minor, for oboe and strings
Vivaldi
Concerto in D, for flute and strings
Hausmann (oboe), Metzger (cello), Redel (flute), Würzburg Camerata Accademica/Reinartz, Pro Arte Orchestra/Redel
GSGC 14142 RR Feb p33, G Feb p1504, HFN Feb p119

FONTANA
Trumpet sonatas nos. 1-6
Frescobaldi
Canzoni for trumpet nos. 1-5
Schwarz (trumpet), Feves (bassoon), Katz (harpsichord)
PRCM 203 G Apr p1820

FRESCOBALDI
Harpsichord and organ works
Leonhardt (harpsichord and organ)
BAC 3077 G Mar p1678, HFN Apr p109, RR Apr p51

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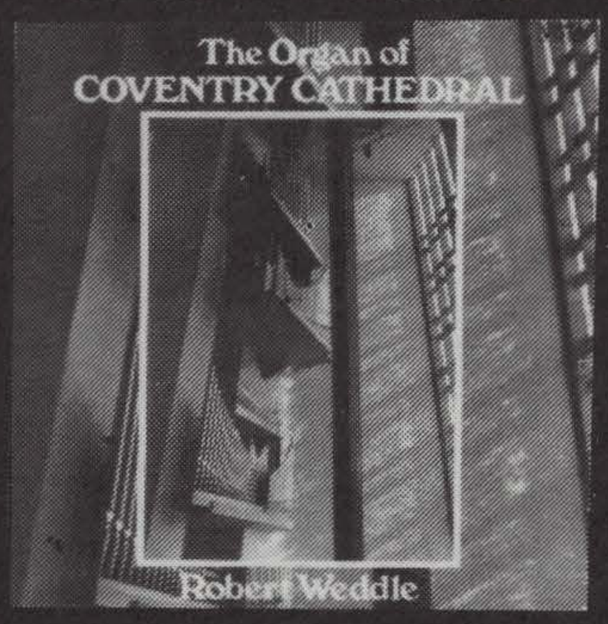
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SLPX 11653 RR Apr p59

Chandos anthems: I will magnify Thee; In the Lord put I my trust
Langridge (tenor), King's College Cambridge Choir, Academy of St Martin-in-the-Fields/ Willcocks
ZRG 766 RR Mar p61, G Mar p1688, HFN Mar p121

Concerto in B flat, for harp, strings and two flutes. Op. 4, no. 6
Vivaldi
Concerto in B minor, for four violins, strings and continuo. Op. 3, no. 10; Concerto in G, for two mandolins, strings and continuo
Bach
Concerto in D minor, for oboe, violin, strings and continuo
U. Holliger (harp), Pepin, Hermanjet (flutes), Michelucci, Gallozzi, Cotogni (violins), Altobelli (cello obbligato), Vescovo, Ruta (mandolins), Driehuys (oboe), Garalti (harpsichord, organ), I Musici
6580 067(R) RR Mar p26, G Apr p1819

Suites nos. 1-8
Tilney (harpsichord)
2533 168-9 RR Feb p56, G Feb p1516, HFN Feb p120.

Suites nos. 1-8
Verlet (harpsichord)
SAWT 9623-4 RR Mar p47, G Mar p1681

KUHNAU
(6) Biblical sonatas
Bowers-Broadbent (organ)
SHE 518-19 RR Mar p49, G Mar p1681

LULLY
Le bourgeois gentilhomme
Nimsgern, Jungmann, Schortemeier, Jacobs, Tölz Boys' Choir, La Petite Bande/Leonhardt
BAC 3078-9 HFN Apr p111, RR Apr p16

MARAIS
Pieces de viole
Hsu (viola da gamba), Bagger (harpsichord), Davidoff (viola da gamba)
MHS 1809 HFN Feb p123

MONTEVERDI
L'Incoronazione di Poppea
Donath, Söderström, Berberian, Esswood, Gaifa, Luccardi, Concentus Musicus Vienna/Harnoncourt
HD 6 35427 RR Mar p16, G Mar p1697, HFN Apr p112

Madrigali Libro Ottavo—selections
Soloists, Instrumental Ensemble, Prague Madrigal Singers/Venhoda
1121 306 RR Apr p63

Vespro della beata Vergine
Palmer, Gomez (sopranos), Bowman (counter-tenor), Tear, Langridge (tenors), Shirley-Quirk, Rippon (basses), Salisbury Cathedral Choir, Philip Jones Brass Ensemble, Monteverdi Choir and Orchestra/Gardiner
SET 593-4 G Apr p1850, RR Apr p63

RAMEAU
La Dauphine; Menuets (*c.* 1728); L'Entretien des Muses; La Poule; L'Enharmonique; Les Cyclopes; Suite in E minor
Fuller (harpsichord)
H 71278 RR Mar p51, HFN Apr p114

Les Indes galantes
Coeur Joie de Valance Vocal Ensemble Jean-François Paillard Orchestra/Paillard
STU 70850-3 RR Feb p28, G Feb p1547

Suite in A minor; Suite in E minor
Pinnock (harpsichord)
CRD 1010 RR Feb p56, G Feb p1519

SCARLATTI, D.
(70) Sonatas
Dreyfuss (harpsichord)
SBA 25127-T/1-4 RR Mar p52, HFN Mar p126, G Apr p1840

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(23) Sonatas. (L nos. 17, 463, 420, 373, 433, 479, 422, 369, 41, 380, 385, 266, 487, 109, 33, 388, 462, 486, 384, 370, 413, 104, 395)
Bonaventura (piano)
CS 2044 RR Feb p57

(12) Sonatas. (L nos. 387, 238, 162, 257, 418, 103, 349, 203, 497, 366, 23, 383)
Brouwer (guitar)
TU 70876 RR Apr p53

TELEMANN
Concerto in G, for oboe d'amore and strings; Concerto in G, for viola and strings
Hausmann (oboe d'amore), Bender (viola), Würzburg Camerata Accademica/Reinartz
GSGC 14149 G Mar p1664

VICTORIA
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Westminster Cathedral Choir/Malcolm
ECS 747(R) G Mar p1691, RR Apr p68

VIVALDI
Concerto in G minor, for flute, bassoon and strings. Op. 10, no. 2 'La Notte'
Handel
Concerto no. 3 in G minor, for oboe, strings and continuo
Marais
Alcyone—suite
Vienna Concentus Musicus/Harnoncourt
SAWT 9626 RR Mar p36, HFN Mar p129, G Apr p1818

L'Estro Armonico. Op. 3, nos. 1-12
Vienna State Opera Chamber Orchestra/Rossi
HM 37 SD(4) G Mar p1664
Flute concerto in G. P140; Flute concerto in D. P203; Flute concerto in A minor. P80; Flute concerto in D. P205; Concerto in G minor, for flute, bassoon and strings. Op. 10, no. 2 'La Notte'
Gazzelloni (flute), Stavíček (bassoon), I Musici
6500 707 G Apr p1817, RR Apr p38

The four seasons
Kantorow (violin), Bernard Thomas Chamber Orchestra/Thomas
ARN 38249 RR Feb p45

(5) Recorder concertos
Czidra (recorders), Franz Liszt Orchestra/Sandor
SLPX 11671 RR Mar p36

La Stravaganza. Op. 4, nos. 1-12
Academy of St Martin-in-the-Fields/Marriner
ZRG 800-1 G Apr p1818, HFN Apr p118, RR Apr p38

Viola d'amore concertos
Calabrese (viola d'amore), I Solisti Veneti/Scimone
STU 70826-7 RR Feb p45, G Feb p1503

Violin concerto in E minor. Op. 11 no. 2; Violin concerto in A minor. Op. 9, no. 5; Violin concerto in G minor. Op. 12, no. 1; Violin concerto in E 'L'amoroso'
Grumiaux (violin), members of Dresden State Orchestra/Negri
6500 690 RR Feb p45, HFN Feb p127, G Feb p1503

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Rogier, Sandrin, Jannequin, Crecquillon, Arcadelt, Bakfark
SLPX 11549 RR Apr p47

BERGANZA, Teresa *(mezzo-soprano)* with **Narciso Yepes** *(guitar)*
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2530 504 RR Mar p66, G Mar p1692

EARLY MUSIC QUARTET
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TK 11569/1-2 HFN Feb p128

EASTMAN BRASS QUINTET
German and English music of the late Renaissance for brass
A. Ferrabosco II, Holborne, Okeover, Scheidt, Weelkes
TV 37071 S RR Feb p46, HFN Feb p129, G Apr p1829

HURFORD, Peter *(organ)*
Recital (at the Dutch organ at Eton College)
Dandrieu, Buxtehude, Pescetti, Carvalho, Le Cabezon, Heron, Ritter, Sweelinck, Bach
ZRG 783 RR Feb p55, G Feb p1520, HFN Feb p128

LEONHARDT, Gustav *(harpsichord)*
English virginalists
Tomkins, Bull, Byrd, Gibbons, Farnaby
BAC 3075 G Apr p1843, RR Apr p54

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H 71301 RR Apr p22

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BAC 3081 G Feb p1541, RR Apr p64

RAGOSSNIG, Konrad *(lute)*
Music for lute. Vol. 2: Italy
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2533 173 RR Mar p45, HFN Mar p132, G Apr p1840

SANGER, David *(organ)*
Organ music of the 16th and 17th centuries
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Saga 5374 G Feb p1520, HFN Feb p129

STRINGER, Alan *(trumpet)* with **Noel Rawsthorne** *(organ)*
Recital
Charpentier, Stanley, Purcell, Boyce, Clarke, Baldassare, Roman, Fioccó, Bach, Greene, Viviani
CRD 1008 RR Feb p50, G Feb p1515

STUTTGART CANTATA CHOIR
Passion motets
Demantius, Bruck, Schütz, Burgk, Praetorius, Lechner
BAC 3087 G Apr p1860

TILNEY, Colin *(harpsichord)*
German harpsichord music 1685-1730
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ZRG 780 RR Feb p48, HFN Feb p128, G Feb p1520

DANCE MUSIC OF THE HIGH BAROQUE
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2533 172 RR Mar p37, G Mar p1667, HFN Mar p130

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7848-50(R) G Feb p1542

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American instrument research and performance

The fifth national meeting of the American Musical Instrument Society, held in New York from 4-6 April, afforded its members and the general public a varied programme. The Friday events began with a recital by John Fesperman (Smithsonian Institution) playing an organ in St Michael's Church designed along 18th-century principles by Rudolph von Beckerath. Besides touring the excellently-displayed instrument collection at the Metropolitan Museum, AMIS members had a special preview at the Amsterdam Gallery in Lincoln Centre of 'Collectors' Choice', an exhibition (open until 21 June) sponsored by the AMIS and prepared by a committee headed by Jacques Français. Over 90 items were assembled from American private collectors, dating mainly from the 16th to the 19th centuries, and including European (in particular, a rare 17th-century French violin bow) as well as American instruments (among the latter a fine square pianoforte of 1818 by the Geib brothers in New York). Two of the principal collectors, Eric Selch and Dr Robert Rosenbaum, were hosts to the Society in the evening. The Selch collection comprises about 300 instruments, including American winds and strings, handsomely and economically displayed in all the available space of a mid-Manhattan brownstone. At the Rosenbaum home in Scarsdale, over 600 pieces are exhibited in an atmospherically-controlled gallery that serves also as a small concert hall. Among his instruments are a Bauer sackbut of 1612 (the only one of its type in North America), a Quantz flute owned by Frederick the Great with six *corps de réchange,* and a Sax valved trombone that weighs some 12 pounds—only three of an impressive collection ranging from the Middle Ages to the 19th century.

Saturday's sessions began with a short programme of Elizabethan and Jacobean works by New York University's Collegium Musicum, led by Kay Jaffee. A year ago, NYU acquired the instruments of the now-defunct New York Pro Musica, and the AMIS meetings were held in the room that contains this pioneering collection, thus placing in greater perspective the past 20 years of early-music performance and research (including instrument building and restoration) in North America.

As should be expected with such a group as AMIS, there is considerable interest in American instruments and makers, and the first papers presented a wide geographical and temporal range of topics. Eric Selch discussed 'Yankee Bass Viol' makers, including one from his own collection on display at Lincoln Centre by Prescott of Concord, N.H. The 'bass viols' (actually violoncellos) and double basses (some with five strings) ranged in price in the 1840s from $25 to $60. David Hinshaw gave a survey of Mexican organ building starting in the 16th century (I did not hear this paper). Yankee enterprising acumen in the music business was revealed by Stoddard Lincoln in his discussion of Thaddeus Cahill's Telharmonium (1906), described as 'a study in early *Musak*'. By transmitted performances via telephone lines from Telharmonic Hall, music could be heard in any environment without the need of mechanical pianos, recordings, or especially (God forbid!) of live performers [see Cynthia Hoover, ed., *Music Machines—American Style* (Washington, Smithsonian Inst. Press, 1971), pp. 128-9].

Two fine presentations were given in the session on historical wind instruments. Robert Marvin (Woburn, P.Q., Canada) reported on his studies of the 16th-century recorders in Verona (numbers 13245, 13246, 13251, 13252) and Vienna (8529, 8530, 8531, 8545, 8546), and provided measurement tables. He expressed his admiration for the sophistication in cutting the bores of the Verona instruments—an art lost in the technology of the 19th-century and the modern desire for a larger, unvariegated sonority—and speculated on the physical possibility of vibrating bores in these thin-walled instruments [a more detailed discussion appears in his article 'Recorders and English Flutes in European Collections' in the *Galpin Society Journal* 25 (1972), pp. 30-57]. Shelly Gruskin, probably one of the most versatile early-music performers in North America, discussed the 18th-century didactic literature for the musette (Hotteterre 1733, and Borjon 1672), and demonstrated on an exquisite instrument restored by a former N.Y. Pro Musica colleague, Herb Myers. Gruskin has mastered the *grand chalumeau* chanter with closed fingering, but admits that the *petit chalumeau,* with open fingering, is still a hurdle. The four drones, tuned by sliders, are neatly housed in a cousin of the rackett, having 16 lengths of tubing within a classical *monopteros* sitting atop the windbag.

The session on 19th-century instruments was begun by Douglas Keoppe's playing of a contrabass sarrusophone. William Maynard, one of the contributors to the AMIS exhibition at Lincoln Centre, investigated the numerous attempts to eliminate the awkward fingering 'break' between b flat and b natural on the Boehm system clarinet, from Gutteridge in 1824 to McIntyre in 1962. Barabra Owen, preparing a book on American organ history, compared the French harmonium with the American reed organ. Whereas the 'orgue espressif' possessed a pressure system that allowed for subtle shadings exploited by César Franck, the Viernes, and Reger, the reed organ was comparatively unsophisticated in its unchanging dynamics—'an instrument without its own literature' for use in the parlour or church. Robert Eliason (Henry Ford Museum) and Robert Sheldon (Smithsonian Institution) gave a short history of the ophicleide and the quinticlave from their invention in 1817 and 1821. In spite of Berlioz' dislike of the ophicleide's sound and intonation, this conical-bore bass keyed bugle was used by him and many opera composers (including Verdi and Wagner) until at least 1900. Mendelssohn's *Midsummer Night's Dream* and Berlioz' *Damnation of Faust* lose an important colour without its sound. After some fine playing of a polonaise

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by the American E. K. Eaton (*c.* 1846), Sheldon made a point to be kept in mind: that we do such instruments a disservice if we do not play them full time (as the players did in the past) and then give unsatisfactory demonstrations on them. Daniel Waitzman demonstrated the Boehm conical-bore flute of 1832, newly made by Bickford and Robert Brennon of Stowe, Mass. Producing a full, even sound throughout all registers, this instrument may be more suitable to the classical repertoire than the baroque flute, but the controversy is led by some modern players who find this instrument a compromise between the 20th-century and 18th-century principles of construction and sound. Harry Vas Dias, assisted by Sally Logeman, studied the 1659 Hotteterre 'new French oboe' and its reed. By investigating contemporary iconography and literature (particularly Diderot's *Encyclopédie*), Vas Dias sees a long continuously-tapered reed with a short staple resembling the shawm reed in shape, until about 1761 when these older dimensions continued in use only in England and Italy.

A Saturday-evening concert by two groups at Tishman Auditorium presented music from the later and earlier 18th-century. The Amadé Trio of Cornell University (Sonya Monosoff, John Hsu, Malcolm Bilson) ably illustrated the progression from Mozart's trio, K.542, still maintaining elements of the accompanied clavier sonata, to Beethoven's op. 1, no. 3, where all three instrumentalists are equal protagonists. In spite of the heavily-curtained stage and the modern-day distraction of a rumbling cooling system, the crystalline lucidity of Bilson's Louis Dulcken fortepiano (copied by Philip Belt) allowed the body of the string sound from Monosoff's violin and Hsu's cello (restored by Frank Hubbard) to vibrate audibly and clearly. The Stanesby Ensemble (Bernard Krainis, Nora Post, Philip Levin, Edward Brewer) in a programme of baroque sonatas by Loeillet, Telemann, and Vivaldi delighted the ear with the contrasts in timbre of Post's fine Schlegel oboe (copied by Bernard Schermer) and Krainis' Bressan recorder (Coolsma) and Levin's Denner recorder (von Huene). The entire programme again pointed up the present circumstances of performance on original instruments: the windmakers have quite a headstart, and restoration or copying of 18th-century strings is in its hesitant first stages.

Appropriately then, a panel discussion in instrument restoration began the Sunday sessions. Susan Farrell (Metropolitan Museum), who is preparing a directory of North American instrument makers, warned of using styrofoam to support instruments in cases because a corrosive gas held in the air pockets can cause damage; reticulated eurothene foam, into which steam has been used to drive out gases, is much preferable. R. K. Lee, a professional engineer, presented an illustrated demonstration of his fine restoration of a 1684 Perticis virginal, carefully marking his corrections of a poor restoration perpetrated early in this century by Franciolini, 'the master of the dull rasp', preparing a comparison table of four Perticis instruments, and lamenting the demise of virgin forests of cypress. Scott Odell (Smithsonian Institution) discussed cleaning brass instruments [see *Early Music* II/4 (October, 1974), p. 267], and will provide a list of suppliers and descriptions of testing methods of interested correspondents. William Monacle, considered by many baroque violinists here to be matched only by Frank Hubbard in his restorations, decried the present extravagant cost of strings, and (in referring to Franciolini) pointed out that the restorer of today should bear in mind that he is only a temporary custodian of instruments from the past.

In the session on flutes, discussion ranged from the Chinese jade notch flute by Betty Hensly, who performed a longish Suite commissioned from Alan Hovhanness, to an 1831 Boehm London patent flute in which Michael Zadro sees Boehm experimenting before his 1832 reform. This session closed with a baroque flute and harpsichord performance by Jean Antrim and Jocelyn Chaparro.

In the last session on performance practice, Edmund Bowles illustrated the proper design and playing of tympani in the Baroque, showing the shallower shape that produced more overtones, the types of wooden, leather, or woollen stick-heads, and briefly discussing references to performance by Speer, Eisel, and Altenburg. Richard McGowan presented guidelines for performing Italian baroque woodwind sonatas by observing some 200 compositions, while avoiding the thorny issues of dotted rhythms and *notes inégales*. The session ended with a performance by the New York Cornett and Sacbut Ensemble led by Ben Peck, including Schütz' 'Fili mi Absolom' sung nicely by Elliot Levine.

This AMIS meeting admirably demonstrated a broad range of interests and research, especially now in the late 18th century and 19th century, and in American instruments. Over 100 people attended the meeting (including Graham Wells and Tony Bingham), and the programme chairman, Edwin Ripin, performed a commendable service for all concerned.

BRUCE BELLINGHAM
University of Connecticut, USA

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continued from page 313

lectured on renaissance culture and its background. While the state rooms and banqueting halls of this immense urban hotel of embossed wallpaper and enveloping black pvc armchairs reverberated to the energetic tones of relays of lusty brass bands downstairs versus youthful orchestras upstairs and heavenly choirs across the hall, the Monteverdi Consort managed to find a small room to rehearse for Professor Arnold's final lecture, leisurely and refined in the pale winter sunshine filtering through the Japanese paper windows. Meanwhile in the Imperial Room, the fashion show of brass band uniforms (complete with television close-ups of trimming details) was removed with despatch to make way for the rebec, viols, renaissance flute, crumhorns, recorders, lute, renaissance harp and percussion of Collegium Orpheus, queuing up outside the door to take part in Dr. Kanazawa's lecture.

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Early Music

Forthcoming issues will include the second part of 'The Lute revival' (Oct.) and a special harpsichord issue in January 1976, with wide-ranging articles by performers and scholars. Baroque dance, the making of baroque oboe reeds, the vihuela repertory and the renaissance guitar are also topics to be presented.

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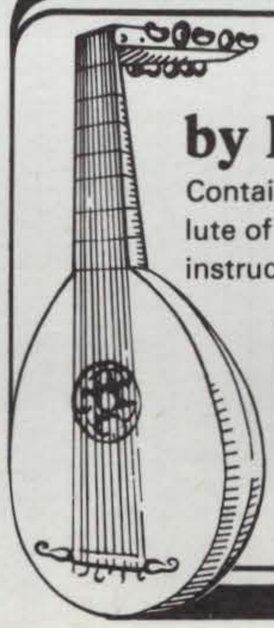
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An historical note on the music supplement

In the years 1480-1520, French secular music underwent a transformation from the three-voiced Burgundian chanson based on a text in the *formes fixes* to a freer type that resulted eventually in the *chanson nouvelle* of Claudin de Sermisy and Clément Janequin. During this period, composers wrote basically two types of chanson: the 'courtly' chanson with a text similar in content to that of the Burgundian chanson but generally no longer in the *formes fixes*, and the *chanson rustique*, based on a popular monophonic melody, the text of which was generally considerably less serious than its courtly counterpart.[1]

One of the outstanding composers of both types of chanson was Josquin des Prez (*c.*1440-1521), who wrote approximately seventy-five chansons; of these, about forty are *chansons rustiques* and thirty are courtly, the remainder fitting neither category.[2] Josquin's *Qui belles amours a* (not included in the composer's complete works) is a *chanson rustique* and is based on a popular melody found in a monophonic chansonnier in Paris. The melody is treated in a free manner. Josquin omits phrases of the tune, rearranges those that he retains, and reworks the form into an ABA pattern which he then sets as a canon between *superius* and *tenor*.

NOTES

1. For further on the chanson between 1480 and 1520, see Howard M. Brown, 'The Chanson Rustique: Popular Elements in the 15th- and 16th-Century Chansons', *Journal of the American Musicological Society* xii (1959), 16-26; H. Brown, 'The Genesis of a Style: The Parisian Chanson, 1500-1530', in *Chanson and Madrigal*, 1480-1530, ed. by James Haar (Cambridge, Mass., 1964), 1-50; H. Brown, 'The Transformation of the Chanson at the End of the Fifteenth Century', *Report of the Tenth Congress, International Musicological Society* (Llubljana, 1967), 78-96; and Martin Picker, *The Chanson Albums of Marguerite of Austria* (Berkeley, 1967).
2. For example, Josquin's motet-chansons with their sacred *cantus firmi* stand outside the two categories discussed. The exact number of chansons by Josquin is not clear, due to varying ascriptions in different sources.

Rare Vaudry harpsichord

The Victoria and Albert Museum, with exceptional perspicacity, has acquired a rare 17th-century harpsichord, made in Paris in 1681, which until recently stood in a chateau near Beaune, where it is believed to have been since it was new. The maker's name of this superb instrument (which Kenneth Gilbert played in a concert in the Museum on 13 May, with Jordi Savall, gamba), Jean-Antoine Vaudry, is not only found on the jack-rail but is inscribed in chalk underneath the soundboard. The instrument is also an important piece of dated Louis XIV furniture, handsomely decorated, and now restored by Messrs Adlam and Burnett. Derek Adlam will describe the process of restoration in an article in our harpsichord issue of January 1976. Vaudry is recorded as having been 'seul maître faiseur d'instruments de musique du Roi'.

American Gamba Conclave

The Viola da Gamba Society of America will hold its 13th Annual Conclave from 10-16 August at the University of Connecticut. The teaching faculty will include Mary Springfels (formerly of the New York Pro Musica) and Adrienne Hartzell (Boston Camerata, New England Consort of Viols). The organizer, Dr Bruce Bellingham is also trying to attract a number of viol makers, in order to encourage better communication with players and more research and production of instruments. Those interested should write to Dr Bruce Bellingham, c/o Conferences and Institutes, U-56, University of Connecticut, Storrs, Conn. 06268, USA.

Correction

In the Register of Early Instruments published in the April issue, the Dipper brothers have been confused. It is Drew Dipper who makes three-holed pipes and tin whistles through Tony Bingham of 47 Poland Street, London W1V 3DF, and Colin Dipper of West End House, Heytesbury, Wiltshire, who makes hurdy-gurdies. We apologize for this error.

The correct title of J. E. Altenburg's book reviewed by Don Smithers in our last issue is *Essay on an Introduction to the Heroic and Musical Trumpeters' and Kettledrummers' Art*, published by the Brass Press, 148 Eighth Avenue North, Nashville, Tennessee 37203, USA. The Brass Press also publish the reprint of Eichborn's *Das alte Clarinblasen auf trompeten* mentioned on page 181 of the July 1974, issue.

Trevor Pinnock's second article on 'Buying a harpsichord' will appear in the October issue as will Graham Wells' summary of the season in his London Salerooms.



Denis van Alsloot's most ambitious painting, Ommeganck, *46 inches by 150 inches, of the spectacular baroque procession which wove its way through the streets of Brussels on Sunday, 31 May 1615, to honour a remarkable woman, Archduchess Isabella, who with her husband, the Archduke Albert, governed the Netherlands in the name of Spain, but with full sovereignty. Albert and Isabella kept a magnificent court, were lavish patrons and staged numerous public entertainments and processions. There are two pictures in the Victoria and Albert Museum, the one illustrated here, and another representing the senior guilds, which has been cut into two. Two other paintings of the procession by Alsloot have been lost, two are in the Prado, Madrid. The cortège illustrated here consisted of ten cars, preceded and followed by horsemen and men riding on camels.*

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EARLY MUSIC

edited by J. M. Thomson · VOL 3 NO 4 OCTOBER 1975

MEREDITH ELLIS LITTLE Dance under Louis XIV and XV 331

JAMES TYLER The renaissance guitar 1500-1650 341

JULIAN BREAM On playing the lute: conversation with J. M. Thomson 348

ROBERT SPENCER How to hold a lute 353

HOWARD SCHOTT Luthiers: David Rubio and Michael Lowe 355

DAVID FALLOWS Two more Dufay songs reconstructed 358

HORACE FITZPATRICK The medieval recorder 361

TREVOR PINNOCK Buying a harpsichord 2 365

DONALD GILL The stringing of the five-course baroque guitar 370

HOWARD MAYER BROWN Performing early music on record 2: Continental sacred music of the 16th century 373

London salerooms / Graham Wells 368 Orlando Gibbons: an index of the full and verse anthems / Paul Vining 379 Lute Society profile / J. M. Thomson 383 The lute worldwide 2 / Argentina, Switzerland, Italy 387 Where the wind blows / Christopher Monk 393 Books 399 Music 407 Correspondence and queries 415 Activities 420 Bruges 1975 / J. M. Thomson 427 Early music at Kirchheim / J. M. Thomson 429 Recordings–quarterly checklist 14 431 Early music in northern California / George Houle 437 Collectors' choice / R. M. Rosenbaum 440

In November 1927 Oxford University Press, under the editorship of Edwin Evans and the benevolent aegis of Hubert Foss, their resident genius, launched a new periodical, *The Dominant*. The first editorial discussed England's cultural isolation from the continent and wondered in which direction the country was moving. 'Nor is it in the least necessary that we should know that with assured accuracy', wrote Edwin Evans. 'In music, as in other spheres, the man who has no doubts rapidly tends to become a mandarin. There is an uncertainty that is glorious. The main thing is movement, without which there can be no life, in music or anywhere.' The office boy at the time, who had been engaged especially to help on *The Dominant*, was Alan Frank, who now, nearly fifty years later, is about to retire as Head of the Music Department of Oxford University Press.

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journals may have given them a lifelong attraction for him, for there is no doubt that *Early Music* under its present banner owes its very existence to Alan Frank. One bleak wintry morning in January 1972 when I telephoned him from the country to ask whether he would be interested in publishing a journal on early music—he replied 'Yes'. From this initial approach, and the perambulations that followed, familiar to all engaged in publishing, there finally came the day when he announced 'We have the green light'. So *Early Music* was born and in marking the occasion of his retirement, he has the immense gratitude, not only of the present editor, but of all those who have enjoyed and benefited from his faith in a new and then by no means certain venture. He engaged the Press's leading designer for the journal, an inspired choice, and since our first issue has taken a benevolent, friendly, and perceptive interest in our progress so that he became the ideal publisher. May he enjoy many more of our issues, and much more of early music itself, to the growth of which he has been a notable patron.

The Dominant, although its life, alas, was cut short by the depression, has links with early music itself, for in the first issue Wanda Landowska advocated using the harpsichord for Bach's *Forty-Eight* and set off a lively correspondence. The journal breathed the genial, cultured, civilised atmosphere of its time. Hubert Foss commented on Purcell's *King Arthur* at Cambridge, Cecil Gray wrote on 'Vecchi and the Madrigal Drama', Segovia, giving his second London recital, is praised as 'probably the greatest of living Spanish artists'. At the other end of the scale, Stravinsky writes on neo-classicism and Diaghileff's death 'inflicts a loss upon that branch of the arts which is least able to spare constructive genius'.

* * *

The second part of our two issues on the lute revival concentrates on the contemporary scene with interviews with Julian Bream and two luthiers. Nobody could talk to young lutemakers today without realizing the immense dedication they bring to their craft, and the striking variety of approaches. The whole scene is still in too much of a ferment for many durable conclusions to be drawn and we hope that this first excursion into interviews with instrument makers—which will be a regular feature of the journal—will be seen in this light. One important fact emerges: the lack of communication between instrument makers and players. Ventures such as the second Early Music Instrument Exhibition staged by the Early Music Shop at the Royal College of Music in London in September again provided an admirable opportunity for players and makers to converse. It should now reach further outwards and become truly international so that in 1977, the date of the next Exhibition, London will be host to instrument makers throughout the world.

* * *

Our Journals Department has asked us to point out that at this time of the year when subscriptions fall due, regular subscribers need only wait until the Press sends them their renewal notice. It is not necessary for them to send their 1976 renewals separately.

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As a postscript to 1975 and at the completion of our third year, I pass on a remark made to our young showroom manager at 44 Conduit Street by a visiting American. We are the magazine for people that 'are really hip about archaic music'.

Dance under Louis XIV and XV

Some implications for the musician

MEREDITH ELLIS LITTLE

Much of the secular repertoire of baroque music consists of dance music—pieces intended to accompany actual dancing, or, more often, pieces stylized and refined from these accompaniments into music for listening alone. Some of the most eloquent and profound music of the baroque era appears under titles such as bourrée, menuet, gavotte, gigue, and sarabande. It is the performer who must characterize these dances, giving each a distinctive flavour which will bring it into contrast with the others. Who has not listened to a baroque dance suite in which all the dances sounded more or less alike? And what sensitive musician has not wondered what the composer meant by the dance titles he bestowed upon his pieces: was a title just a word added for the sake of convention, or did it refer to a whole set of qualities, of parameters, which were then current but which are no longer understood?

Naturally there are no certain answers to these questions. However, the fact that performers continue to ask them has led to a lively interest, especially among students of early music, in learning to recreate the actual dance movements used for each type of dance. The theory—and it is an exciting one—is that learning to perform a particular dance with our bodies will teach us the proper effect, as well as tempo, lengths of phrases, types of rhythms, and quality of cadences appropriate to stylized dance music of that type. Let us consider this theory in regard to baroque music. What kind of dance was done at the courts in the age of Bach, Handel, and Couperin? Can a musician learn to do it today? Will this help his performance?

The dominant form of aristocratic dance in the middle and late years of the baroque era was the style forged under the French King Louis XIV. When he came to power in 1661 he vowed to make France the most magnificent and powerful country in the world. In carrying out this aim he politicized all activities of his court; religious, social, and cultural events were all organized so as to enhance the King's personal prestige and thus bring glory to France.[1] Dance was an important part of this scheme, and it occurred at court in two forms: ceremonial balls and ballet.

The significant events of the realm were marked by formal balls with elaborate ceremonial ritual centring on the King. The tradition could be traced to Greek and Roman practice, and the festivities stirred the admiration of all the courts of Europe. Fig. 1 shows one of these balls in progress, with the King (in this case Louis XV) seated at the head of the room, the musicians at the lower end, and the other participants arranged along the sides according to their rank at court. Only one couple danced at a time at balls, while everyone else watched, undoubtedly appraising their accomplishment. The King and Queen danced first, followed by the others in order of precedence. In Fig. 1 one couple is making a low bow to the King (1,2), after which the pair retreats to the foot of the room (3,4) to make more bows and to begin the dance. Members of the court were expected to participate in the formal balls, and usually studied with a private dancing master several times a week in order to be as elegant and graceful as possible; many people began such instruction in early childhood. Dance thus provided a means for healthful exercise while occupying the time and energies of individuals who might otherwise be engaged in political mischief against the King. Bonnet (*Histoire générale de la danse*, Paris, 1723) describes a formal ball he witnessed at Versailles to celebrate the marriage of the Duc de Bourgogne:

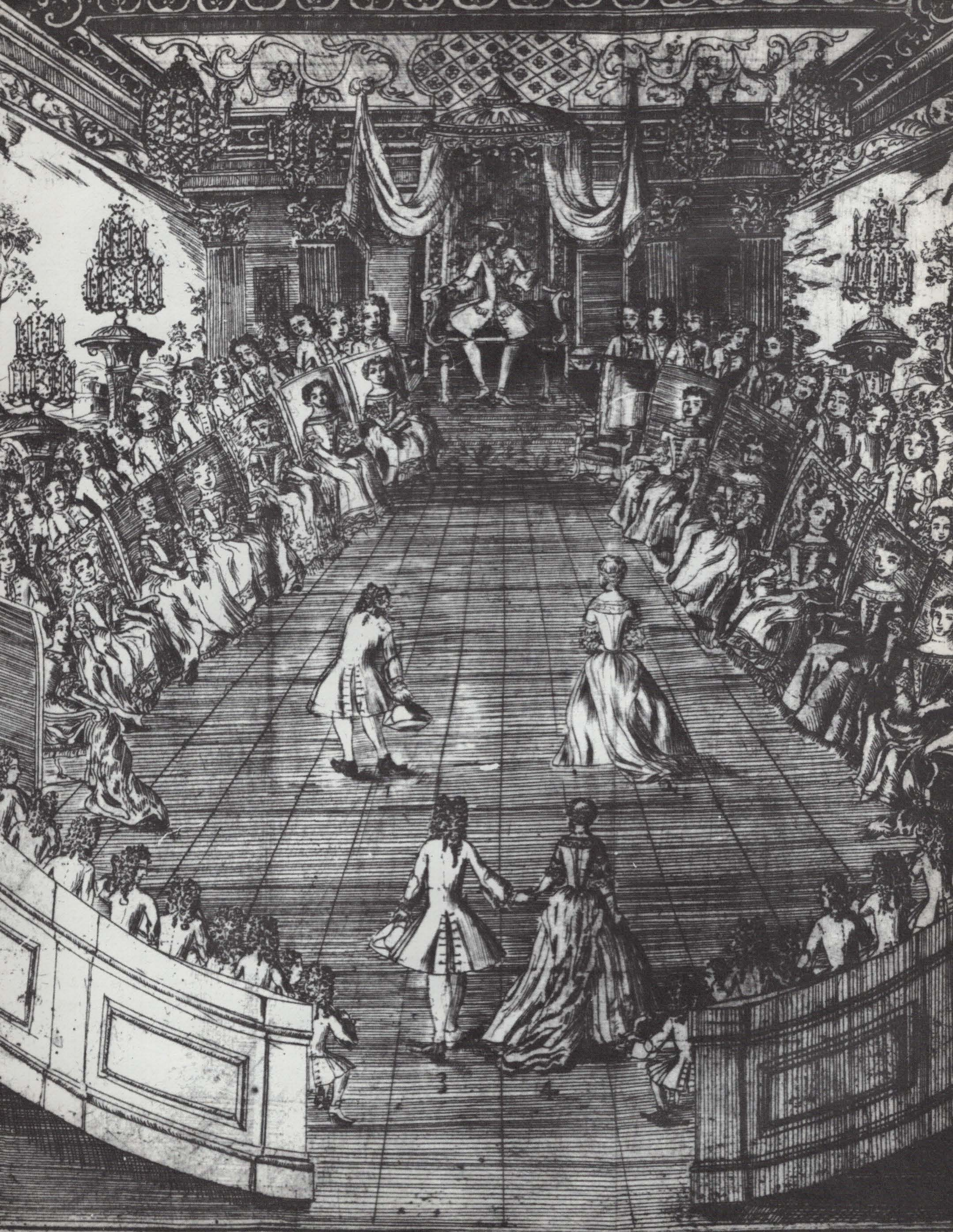
The King had the Galerie de Versailles divided into three parts, by two balustrades each four feet high. The part in the centre was for the ball. There was a raised platform with two steps, covered with the most elegant Gobelin rugs, on which were ranged in the back armchairs of crimson velvet with great golden decorations, for the kings of France and of England, with the Queen, Mme de Bourgogne, and all the princes and princesses of blood. The three other sides were lined, in the first row, with very elegant armchairs for the ambassadors, the princes and princesses of foreign countries, dukes, duchesses, and the other high officers of the kingdom. Other rows of chairs behind these armchairs were for the persons of distinction of the Court and City. To the right and left of the centre of the ball were the amphitheatres for spectators. To avoid confusion they had to enter through a turnstile, one after the other. There was also a small, separate amphitheatre for the 24 violins of the King, with six oboes and six soft flutes.

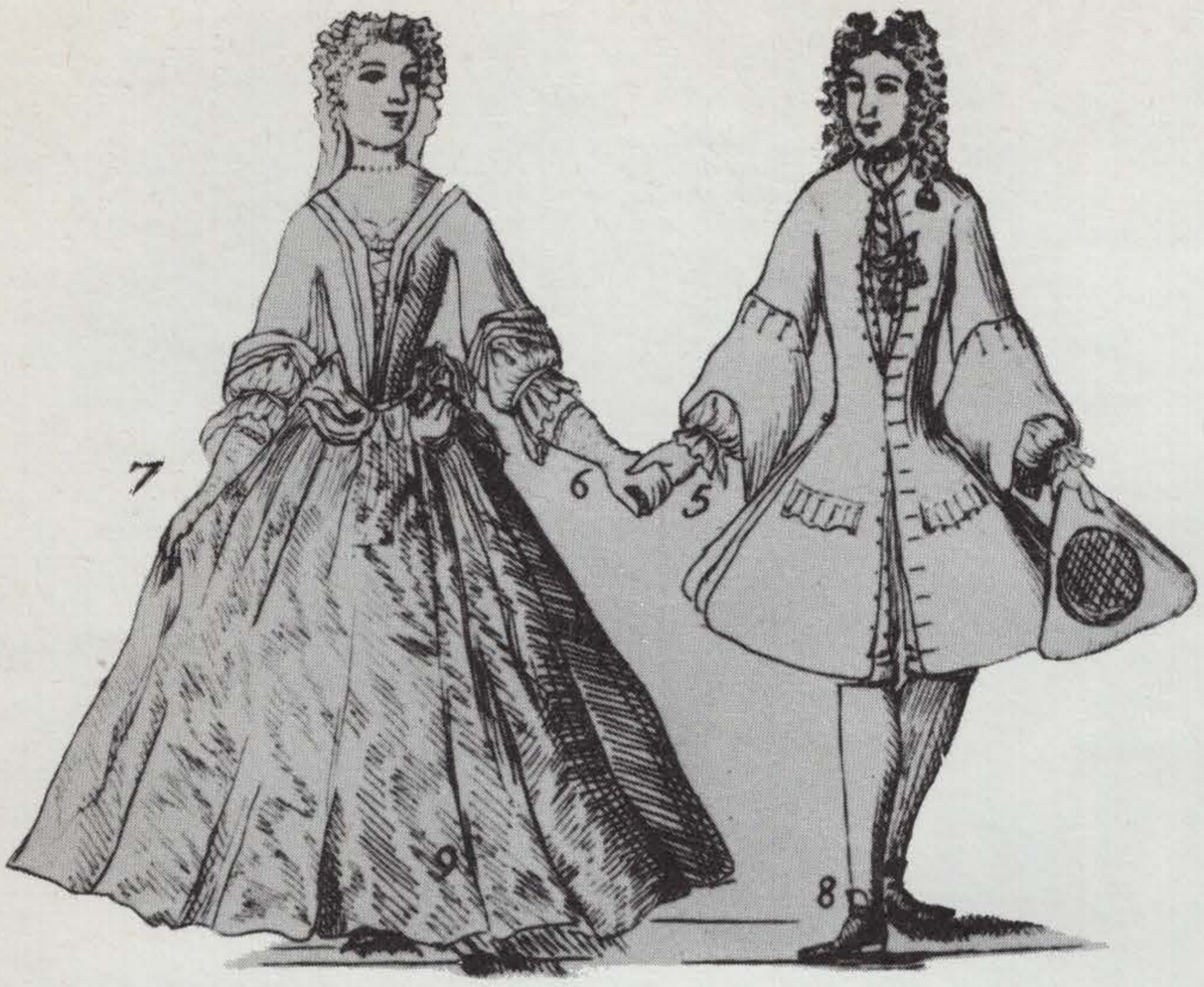
The whole Galerie was lighted by great crystal chandeliers enhanced by a number of candelabra with large candles. The King had invited by ticket the most distinguished people of both sexes from the Court and the City, asking them to appear at the ball only in decent clothing, their finest and most appropriate, in order to have the assemblage be the most brilliant possible. As a result the least of the clothes cost about three or four hundred pistoles. Some were of velvet covered with gold and silver brocade and a golden shield, which cost up to 50 *écus l'aulne.* Others were dressed in cloth of gold or silver. The ladies were no less garmented; the lustre of their jewels in the lights made an admirable effect.

As I was seated on a banister opposite the platform where the King was placed, I estimated that this magnificent assemblage was composed of seven or eight hundred people, whose different adornments made a spectacle worthy of admiration. M. and Mme. de Bourgogne opened the ball with a Courante. Then Mme. de Bourgogne took the King of England to dance; he took the Queen of England; she, the King, who took Mme. de Bourgogne. She took Monseigneur; he took Madame, who took M. le Duc de Berri. Thus successively all the princes and princesses of blood danced, each one according to his rank. M. le Duc de Chartres, today the Régent, danced there a menuet and a sarabande of such exquisite grace, with Mme. la Princesse de Conti, that they attracted the admiration of all the Court.[2]

Ballet dancing[3] was also done by members of the court, at least in the early years of Louis XIV's reign. The King himself participated, and was reputed to have been an excellent dancer. Choreographies and technique were a direct outgrowth of social dancing, although, as years went on, more and more use was made of ornamental movements of the feet, leaps into the air, and other movements requiring dancers with specialized, professional training. Ballets were lavish theatrical presentations, a mélange of costumes and scenery, music, poetry, pageantry, and drama. Dance entries often sought to portray the passions of characters represented in the ballet—gladiators, blacksmiths, drunkards, rejected lovers, fairies, hunters, or such abstractions as Love or Envy. Dances were humorous or grotesque if the plot so required. More formal entries, in the noble style of ballroom dancing, simply presented elegant sequences of steps and floor patterns; they were undramatic but still had a definite mood or affect. A few choreographies for these have survived. The political contribution of ballets was subtle and persuasive; not only did they impress and delight a sophisticated audience, but the King was frequently presented allegorically as a noble and valiant leader, powerful in battle and righteous in peace.

Illustration opposite: *The King's Grand Ball (Rameau,* le Maître à danser, *Paris, 1725, p. 53).*





2. A gentleman and a lady ready to make the first Reverence *before dancing (Rameau, p. 62).*



4. The first posture of the demi-coupé (Rameau, p. 71).

Let us look more closely at the French style of dancing. The extant instruction books all date from 1700 or later, and treat social dancing, not ballet. However, since the latter grew out of the former, and since little direct evidence about ballet has survived, we cannot do better than to begin with the instructions for 'la belle dance', or 'la danse grave et serieuse', as it was known in Europe.

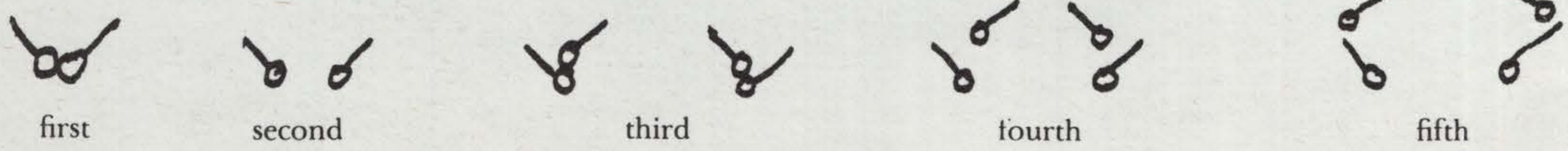
The French style of dance

The underlying attitude of the dancer was nobility of spirit, which meant devotion to the King and to France, coupled with a sense of pride in one's own being. In standing (Fig. 2) this nobility is expressed in an erect posture which is neither stiff nor slack, with the head set squarely on the shoulders, not tilted upward in disdain nor downward in humility. The body is in a state of balance, with the weight directly over both feet and the arms held down at the sides, approximately equidistant from the body. All extremes are avoided, so that the hands are half open, the feet and hips are rotated slightly outward (but not as far as in modern ballet technique). The effect is pleasant and strong, and the dancer is in control of his body. All of these qualities—nobility of spirit, discipline without disdain, balance between opposing forces, avoidance of extremes—denote classicism, and state eloquently that dance was at one with other arts of the realm such as literature, poetry, drama, painting and architecture.

Perhaps the best way to understand French dance is to experience it personally. If the reader will kindly carry this journal to a room with a full-length mirror, he may begin by copying the pose shown by one of the dancers in Fig. 2.

There were five positions for the feet, which are shown in Fig. 3. Next,

3. The five positions for the feet (adapted from Feuillet, Chorégraphie, *Paris, 1700, p. 7).*





5. The second posture of the demi-coupé (Rameau, p. 72).



6. The third posture of the demi-coupé (Rameau, p. 73).



7. The fourth posture, showing the 'equilibrium', or balance (Rameau, p. 74).

practise these five positions, with the weight equally on both feet, standing as in Fig. 2 but with the head looking straight forward. All steps begin and end in one of these foot positions.

Dances were built out of a limited vocabulary of steps (*pas:* one change of weight) and step patterns (*pas composez:* two or more changes of weight). The fundamental steps or *pas* were the *demi-coupé*, the *pas marché*, the *pas glissé*, the *pas jetté* and the *temps de courante*. To do a demi-coupé with the right foot:[4]

1 Face the mirror

2 Take 4th position, L in front; weight is on L. R in back, toe pointed, touching floor but without weight; R heel slightly off floor, R knee slightly bent (Fig. 4)[5]

3 Close R to 1st position, bending both knees (Fig. 5). R heel is still slightly off floor

4 Continue forward with R to 4th position (Fig. 6)

5 Change weight to R, straightening both knees and bringing L to 1st position (Fig. 7)

6 Lower R heel to floor, still in 1st position.

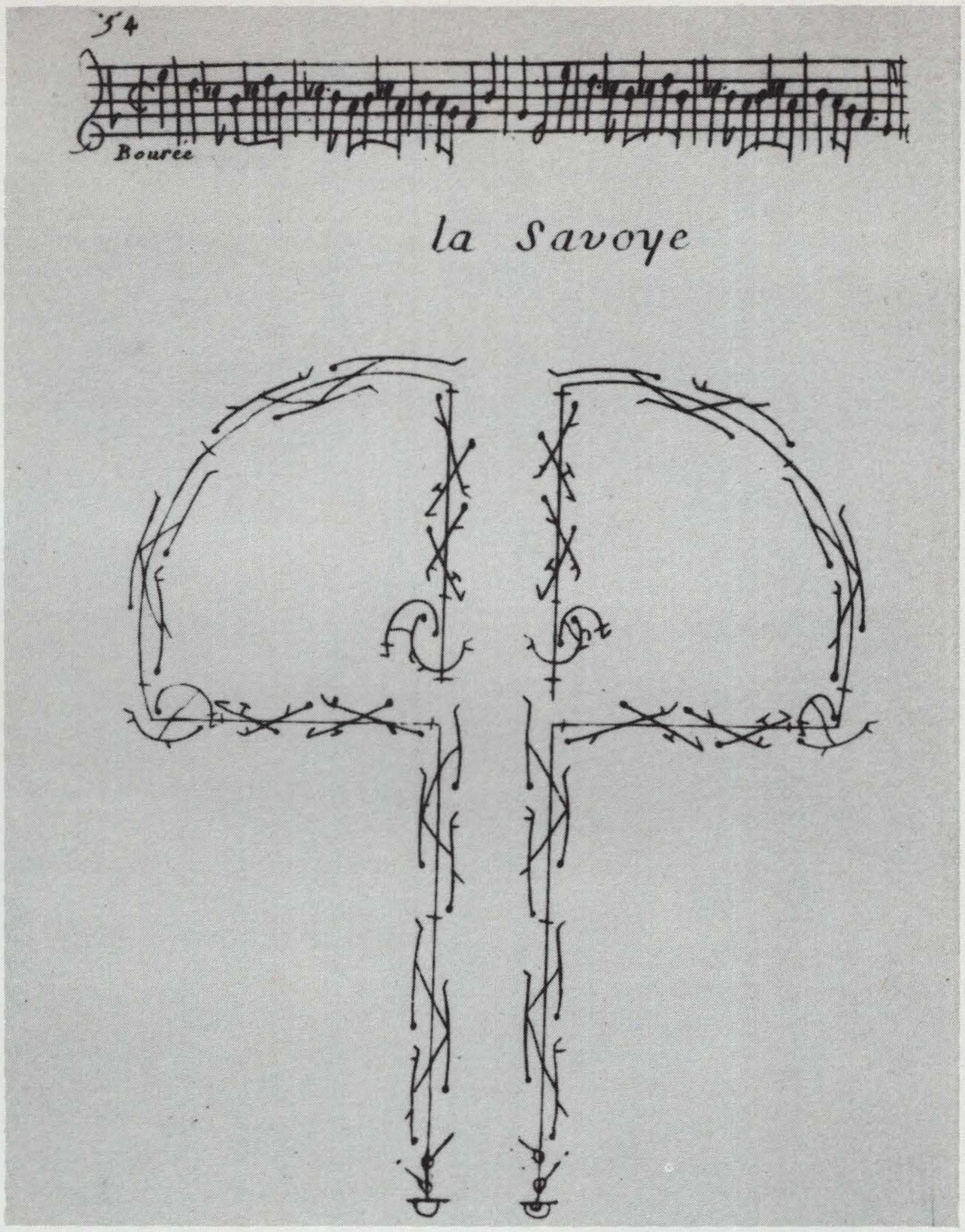
The demi-coupé may be done with either foot. After practising this step a few times the reader will probably find that he still cannot do it smoothly. It may help to know that the bend (Fig. 5) comes with the upbeat to a measure of music, and the rise (Fig. 7) occurs with the downbeat of the next bar. Thus it can be rehearsed by counting '4—1—2—3—', over and over again. However, be sure not to eliminate the proper placing of the foot as in Fig. 6.

When the demi-coupé feels familiar (if not completely controlled), one may attempt a pas de bourée, which is a group of three steps—a demi-coupé and two pas marchés:

Pas de Bourée

1 Perform a demi-coupé through No. 5

2 Move L forward on the ball of the foot to 4th position and change weight



8. L. Pécour, Recüeil de dances, *Paris, 1700, p. 54, showing the opening page of the bourée 'La Savoye'.*

3 Repeat No. 2 with R

This fits with the music as follows:

4—	—1—	—2—	—3—
bend	rise	step	step

Perform the pas de bourée at MM 60 to the crotchet, over and over again, moving around the room; gradually increase the tempo to MM 80 to the crotchet.

The pas de bourée is a pas composez made up of three steps, or changes of weight. Some of the other commonly used pas composez were the *coupé*, *pas de menuet* and *contretemps de gavotte*. A coupé consists of a demi-coupé and a pas glissé (slow sliding step); a pas de menuet of two demi-coupés and two pas marchés; the contretemps de gavotte of a hop on one foot, a setting down of the foot which did not hop, and a pas marché. Most pas composez are set to one bar of music, with a rise or a spring occurring with the first beat of the measure, preceeded by a bending of the knees. An exception is the pas de menuet, whose four steps cover two bars of music.

The reason so much is known about the French style of dancing is that the steps could be recorded in a unique and readable notation. Fig. 8

shows the first page of a dance for one couple, with a gentleman on the left and his lady on the right. The steps are written along a track, which shows the floor pattern of the dancers. Tiny horizontal lines mark off measures along this track, corresponding to bars in the music above. The dancers begin at the bottom of the room, facing the King as in Fig. 1. They proceed forward, away from and toward each other, in a balanced fashion. Each one has approximately the same steps to do but on opposite feet. Measures one and two, five and six each contain a pas de bourée. In measure one, lady's part (on the right), the first step is a demi-coupé for the right foot; the tiny diagonal line at the bottom of the step signifies the bend of the knees (as in Fig. 5) and the tiny horizontal line at the top is the sign for the rise (Fig. 7). The two pas marchés which follow are joined to the demi-coupé by a connecting line, showing that all three steps form one pas composez.

This ingenious notation system was probably devised by Pierre Beauchamp (1636-1705), who was Louis XIV's personal dancing master until 1687, and one of the early members of the *Academie Royale de Danse*. The system was in use at least by the 1680s. It enabled dance steps and figures to be recorded, transmitted to contemporaries, and preserved for posterity, and shows a high consciousness on the part of the French that their dance style was worth perpetuating. In 1700 Raoul Feuillet published an edited version of the system in his book *Chorégraphie, ou l'art d'ecrire la dance*,[6] and since then it has been known as 'Feuillet notation'. Over 350 separate choreographies are extant, including 28 bourées, 26 rigaudons, 24 sarabandes, 22 menuets, 17 passepieds, 17 chaconnes or passacailles, 15 loures, 12 gavottes, 12 forlanes, 13 canaries, 5 gaillardes, 5 courantes, 4 hornpipes, 2 pavanes, and many various entrées.[7] Each choreography is different from all the others in both steps and floor pattern. Unfortunately, all date from 1700 or later, so that we are left with innuendos and footprints for the fascinating years preceding 1700. The obvious next question is, who can perform these dances?

Efforts toward recreating the French style of dance

At the present time only a handful of dancer-scholars throughout the world are actively engaged in French court dance research, teaching, and performance. Some of these are Mary Skeaping in Sweden, Karl-Heinz Taubert in Berlin, Brigitte Garski in Köln, Shirley Wynne and Wendy Hilton in the United States. Let me describe what the last two are doing, since I know their work personally, and since they illustrate two contrasting approaches in bringing to life this neglected art-form.

Wendy Hilton (Fig. 9) was born in London and followed a professional career in ballet until her interest in pre-19th-century dance was kindled by the work of the pioneer dance scholar Melusine Wood, as interpreted by Belinda Quirey in the late 1950s. Miss Hilton made her own researches during the next decade, and in 1968 came to New York City at the invitation of Rosalyn Tureck to perform for the International Bach Society at Lincoln Center. A resident of New York since 1969, she is at present on the faculty of the music department at Douglass College (Rutgers University) and the Juilliard School in the drama and dance divisions. She collaborates in an annual baroque performance given by Juilliard's music division, this year's being excerpts from J.-Ph. Rameau's opera *Dardanus*. Her own solo performances, those of her Baroque Dance group, and her



9. Wendy Hilton.

choreographies in 17th- and 18th-century style for stage productions have been highly praised by critics.

Miss Hilton believes that recreation of French ballroom and formal theatrical dance must begin with a thorough understanding of the French sources of information of the early 18th century. English, German, and other dancing masters whose writings are extant may have practised a form of French dancing coloured by their own national dispositions. There was an official French style whose precepts and movements were authorized and enforced by the *Académie Royale de la Danse*; this style is most carefully described by Pierre Rameau in *Le Maître à danser* (1725) and notated in the dances written down by R. A. Feuillet and several other Frenchmen. Miss Hilton has studied these sources meticulously for the past 15 years, analysing them in terms of the movement ideals of French culture. The results are seen in her own dancing, which (in my opinion) is impeccable: gracefully light with a strongly centred carriage, a phenomenal technique disguised in an effortless performance perfectly at one with the music. In her classes she concentrates on developing Rameau's orthodox French style, with exercises in controlled bending and rising movements, precise step patterns, and a noble carriage of the body. Students are allowed to learn a choreography only after a basic technique is acquired, and this may take many months of careful, daily practice. Miss Hilton is currently at work on a book for Theatre Arts Books, New York, in which she delineates the French style in great detail.

Shirley Wynne was born in Portland, Oregon (USA), and studied modern dance and choreography at Mills College, Oakland, California. In 1967 she received the Ph.D. degree in speech and theatre from Ohio State University with a dissertation on dance in England in the early 18th century. Her original concern for baroque dance came through an intense love for baroque music. At first examining Feuillet and other sources from an academic point of view, she was finally persuaded by Professor Alan Curtis of the University of California, Berkeley, to recreate dances for J.-Ph. Rameau's *Pygmalion* (1969). Encouraged, but feeling she needed to increase her abilities, she eventually went on to collaborate with Prof. Curtis again in Rameau's *La Naissance d'Osiris*, which they presented at Berkeley, Harvard University and the Smithsonian Institution (Washington, D.C.) in 1972.[8] At present on the faculty of the University of California, Santa Cruz, she works extensively with a group of dancers whom she has trained to perform throughout the country in French ballets and other dramatic presentations. (Fig. 10.)

Miss Wynne's absorption is in what she calls the 'expressive' dancing of the theatre, a type of dance widely used in French ballet and opera by professional performers; it existed side by side in ballet with the formal figure dance as described by Rameau and discussed earlier in this essay. Although no direct, practical sources of information on 'expressive' dancing are extant, theorists and newspaper accounts leave no doubt as to its existence as a vital force in French ballet. Its success in renovation depends strongly upon the creative imagination of the modern choreographer. Miss Wynne's work concentrates particularly on the creation of mood or affect, using arm gestures and movements of the torso and head which were not permitted in the more formal type of dancing. Step patterns from the extant notations underlie all these gestures, but, again, they are not as important as in the formal style.

Conclusion

We have seen that dance was an important aspect of the formal life at court under Louis XIV and XV; those who danced took it seriously and practised assiduously. We have also had an opportunity to try out the execution of the demi-coupé and the pas de bourée, no doubt noticing that it is difficult but possible, graceful, restrained, and dignified. Finally, we have been exposed to the ideas and efforts of two contemporary dancer-scholars whose methods, viewpoints, and results are quite different.

Musicians can learn to dance if they will. And the almost universal response of musicians who study French dancing is an overwhelming enthusiasm, exhilaration, and a feeling that at last one is beginning to search in the right place for an understanding of pieces with dance rhythms.[9] Almost everyone who learns to dance a menuet, or even to perform menuet steps, changes his conception of all pieces entitled menuet.

However, eventually it begins to dawn on one that he is faced with nothing less than two new fields of endeavour, each with exciting possibilities and serious problems, each as yet lacking a common methodology. The first field is the recreation of the dance styles themselves. Possibilities here include performances of baroque opera and ballet with dancing which is not only stylistically correct but emotionally sensitive and stimulating; the formation of societies of dedicated amateurs who will meet regularly to enjoy dancing menuets, gavottes, sarabandes, and bourées; an everwidening knowledge of the variety of styles which emanated from the orthodox French manner of dancing; and common availability of classes in which musicians may learn French dance movements. The problems which appear are, first of all, that the technique is difficult, probably comparable to a musician learning a new instrument (it usually takes at least two years of daily practice to be able to perform an easy composition well). In addition, the extant sources of information do not supply all the facts one would like—thus differences in interpretation will always be present among modern dancer-scholars. Finally, not all of the important 18th-century writers on dance have been examined in detail, and comparatively few of the over 350 extant choreographies have actually been performed by those competent to do so—thus the bulk of research in French dance is yet to be done!

10. Ann Jacoby, member of Shirley Wynne's Baroque Dance Ensemble, performing 'La Cupis', choreographed by Shirley Wynne using techniques of the early 18th century.



The second field is the influence of dance movements on musical performance. Its possibilities and hopes were described in the introduction. Activity in this field has so far been limited to the non-verbal experiences of a few musicians who are working with a competent dancer-scholar, and who express their insights through their music. The problem is, of course, that the insights gained depend entirely upon the confidence one has in one's particular dance teacher. Working with another might yield quite different results. For example, the question of tempo in dance resolves into a decision as to how deep a plié one makes in the demi-coupé and other steps with a bend. Dances may actually be done fairly quickly or quite slowly, depending on whether one makes the plié an elegant gesture or an insignificant one. Furthermore, one cannot entirely trust one's feelings; a slow tempo with deeper pliés is more difficult to dance but may 'feel right' to an accomplished dancer and 'feel wrong or awkward' to one with less technique. On the other hand, a trained dancer may choose,

for personal reasons, to take a faster tempo with scarcely noticeable pliés.

Another problem is the host of scholarly and interpretative questions which are all too familiar from having been encountered in other performance practice areas such as ornamentation: 'In a given piece of French dance music, how far did the composer venture from the style of dance accompaniment; was the composer writing in the manner of the formal, serious French style, or after a perhaps humorous or pantomimic theatrical style? How much does the 'pure' French style of dance apply to music by composers of other nationalities, such as J. S. Bach, Purcell, Mozart, or Soler?'

This field, the influence of dance movements on musical performance, at present offers a fine opportunity to those who can combine sensitive accomplishment in dancing, in the performance of music, and in analytical and scholarly areas. Hopefully, such unusual individuals will also devise ways to communicate the results of their research to others.[10]

Let me end by urging performers of 17th- and 18th-century music to seek out instruction in French dancing if it is in any way possible. In the summer of 1974 an intensive two-week workshop with Wendy Hilton at Stanford University was attended by about 30 dancers and musicians.[11] Of 13 (out of 19) musicians who responded to a follow-up questionnaire two months later, all but one felt that they had profited considerably from the dance instruction and that it had influenced their performance of baroque music in many ways. As to whether they thought they could have learned these things without actually dancing themselves, about half said definitely not, and the rest said maybe, if one could watch Wendy Hilton for a long time. This, then, brings in a new possibility for musicians—that of working closely with an accomplished dancer. Clearly there is much to be gained from dance instruction; let the adventurous try it now, and let those more conservative wait and see what will develop in these challenging and fascinating lines of study.

Footnotes

[1] For more information on Louis XIV's use of the performing arts for political purposes, see Rober M. Isherwood, *Music in the Service of the King* (Cornell Univ. Press, Ithaca and London, 1973).

[2] pp. 129-32; translation mine, from reprint by Slatkine Reprints, Genève, 1969.

[3] Recent studies include: M.-F. Christout, *Le Ballet de Cour de Louis XIV, 1643-1672* (Paris, Picard, 1967); S. J. Cohen (edit.), *Dance as a Theatre Art* (New York, Dodd, Mead & Co., 1974); M. H. Winter, *The Pre-Romantic Ballet* (Dance Horizons, New York and London, 1974/5).

[4] Dance instructions are based primarily on P. Rameau's *Le Maître à danser* (Paris, 1725; Eng. trans. C. W. Beaumont, 1931/R1970 by Dance Horizons. For more detailed study of this and other instruction books, see my dissertation: H. M. Ellis, 'The Dances of J. B. Lully', unpubl. Ph.D. diss., Stanford Univ., 1967.

[5] Notice that the outward rotation of the hips and feet is more severe in the P. Rameau drawings of 1725 (Figs. 4-7) than in Feuillet's diagrams of 1700 (Fig. 3). This shows a growing degree of turnout over the years.

[6] Modern reprint by Broude Bros. Ltd.

[7] Incipits and a list of sources will be included in: Schwartz, Judith, Christena Schlundt and Meredith Little, *An annotated bibliography of research materials for French baroque dance and dance music* (edit. Geo. Hill, for Joseph Boonin Publ., New Jersey).

[8] Critical reviews reprinted in *CORD News*, V/2, July, 1973, pp. 7-24 (publ. New York Univ., Education 675, New York 10003).

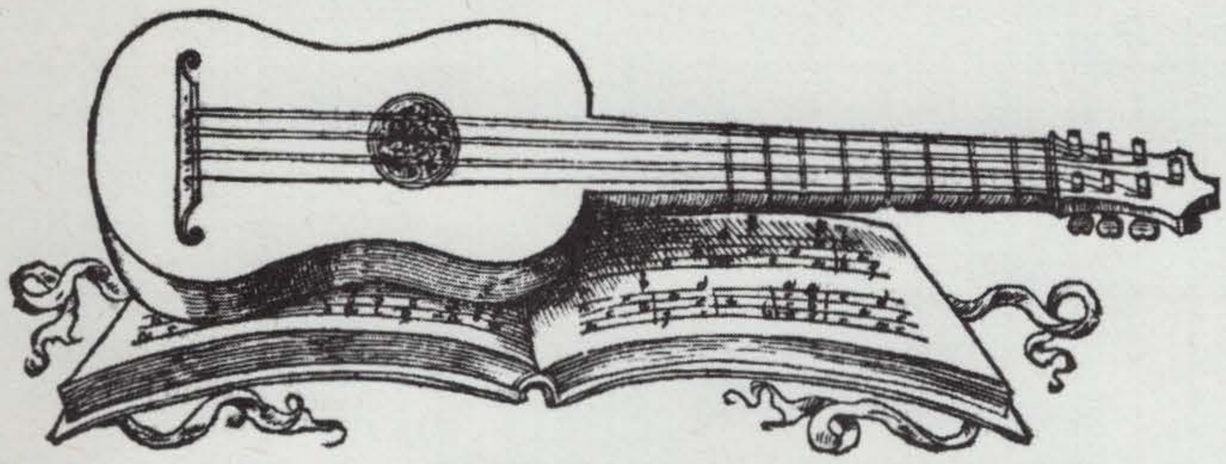
[9] For one musician's reactions to learning renaissance dances see D. Robertson's 'Anyone for the galliard?', *Early Music*, April 1974.

[10] See, for example, the present writer's article, 'The Contribution of dance steps to musical analysis and performance: *La Bourgogne*' (*JAMS* XXVIII, no. 1, Spring 1975).

[11] The workshop was repeated, with great success in July 1975.

The renaissance guitar 1500-1650

JAMES TYLER



Typical four-course guitar illustrated on the title page of G. Morlaye's *Le Premier Livre* . . . 1552.

Despite the revival of interest in the lute during the last twenty years and the popularity of the classical guitar for the last forty, neither lutenists nor guitarists seem aware yet of the treasure of music which still survives for the early guitar. Equally unexplored is the background of the instrument itself. This is not necessarily the fault of the modern player, however, for it is almost impossible to acquire accurate information from today's standard reference works; and although some modern transcriptions of early guitar music have been published, the editors concerned, without explanation, have not only produced results that are misleading, but have often entirely rewritten the pieces themselves! Thanks to recent articles by musicologists such as Sylvia Murphy,[1] this situation may be changing, although of three recent books on the guitar in English, only that of Harvey Turnbull[2] is a serious work.

In this article I shall try to help dispel some of the confusion which surrounds the early guitar, and to indicate something of the wealth of its music. The best way to do so is to go directly to the original theoretical writings and the original music sources. This is not as wild and impossible as it may sound. Lutenists are obliged to as a matter of course. So why not guitarists?

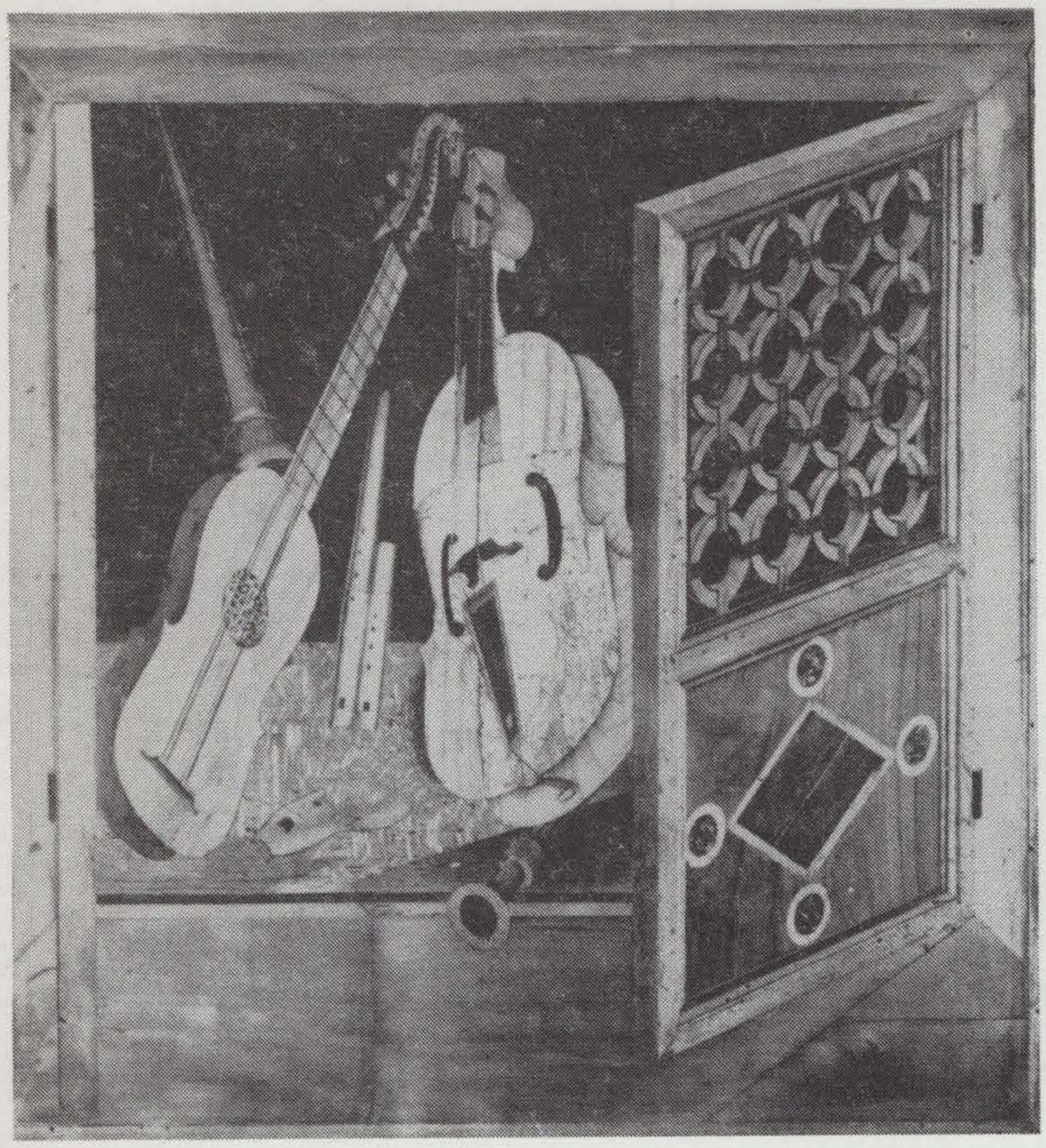
A general description of the early guitar

First, an important distinction must be made between the guitar and the vihuela (da mano). The latter can generally be regarded as a guitar-*shaped* instrument with eleven or twelve strings arranged in six courses, which was probably at least as large as a modern guitar and might sometimes have been even larger, as is indicated by the only vihuela known to have survived.[3] This instrument, in its original state, had an enormously long string length of eighty centimetres. The early guitar, on the other hand, tended to be rather small; the two known 16th-century survivals,[4] both have string lengths of just over fifty-five centimetres.

The 16th-century guitar was a four-coursed instrument, although five-coursed guitars existed, also we find that its small size is indicated not only in pictorial sources, but also in the music written for it, some of which requires great stretches of the left hand fingers, extremely difficult to achieve on a larger instrument.

Very few construction details are known about either the vihuela or the early guitar due to the meagre number of instruments which survive. Common to both, however, is a thin bar of wood for the bridge, similar to that of a lute, as is the use of moveable gut frets tied around the neck. Again, like the lute, the early guitar and vihuela never used stationary inlaid frets. Even today, practical experience shows that moveable frets give the utmost advantage for fine tuning and adjustment. Both instruments used plain gut strings for all the courses. Wound or overspun basses were known only from the late 17th century,[5] so the sound of the early guitar must have been quite different from that of today. On guitars and lutes, the thicker basses were matched with thinner octave strings in order to avoid too dull a sound.

The visual arts provide no clues as to the construction of the back of either the guitar or vihuela, but the one surviving vihuela has a flat back with extraordinarily shallow sides, proportionately about half the depth of a modern guitar. The Diaz guitar of 1581,[6] on the other hand, has a vaulted back construction, and also has quite shallow sides. This was



Late 15th-century intarsia on a wall of the Ducal Palace, Mantua (Camerini d'Isabella).

to become quite common in the 17th century, more so than the flat-backed style if we can judge by surviving instruments. Contemporary visual evidence, a good selection of which can be found reproduced in Turnbull's book, verifies the shallow ribs of both instruments, but, again, does not reveal their backs. We can, however, assume that both flat and vaulted construction existed simultaneously throughout this period.

Confusion in terminology

The confusion in terminology arises not only from the sheer profusion of names for the guitar, but also from the number of instruments referred to as guitars but which were not. In the 16th century the Italian term 'chitarra', the Spanish 'guitarra', and the French 'guiterne' are the most common names one is likely to come across. The English used the French term, but Anglicized it to 'gittern'.[7] The Italian 'viola da mano' and the Spanish 'vihuela (da mano)' are often merely generic terms for a plucked instrument, but have gradually come to be used as names for the large six course, guitar-shaped instrument described above.

Nor were these terms very clearly defined in the 16th century. Fuenllana[8] gave music for a *five* as well as six course 'vihuela'; the Santa Cruz manuscript[9] refers to the five course guitar as a 'biguela hordinaria'; another Mexican manuscript[10] for five course guitar designates it as 'vihuela'. And yet, judging by the music which survives, the term 'vihuela' implied a fairly large instrument, while the terms 'guitarra', 'guiterne', etc., implied a small one, generally having only four courses.[11]

Tablature

It is important to note that all guitar music up to the 19th century was written in tablature. Although many guitarists today tend to regard it as an obscure, difficult, and arcane system (never having tried it), tablature is, in fact, a beautifully clear method of notation for plucked instruments—so simple and efficient that one can be playing from it within half an hour.[12]

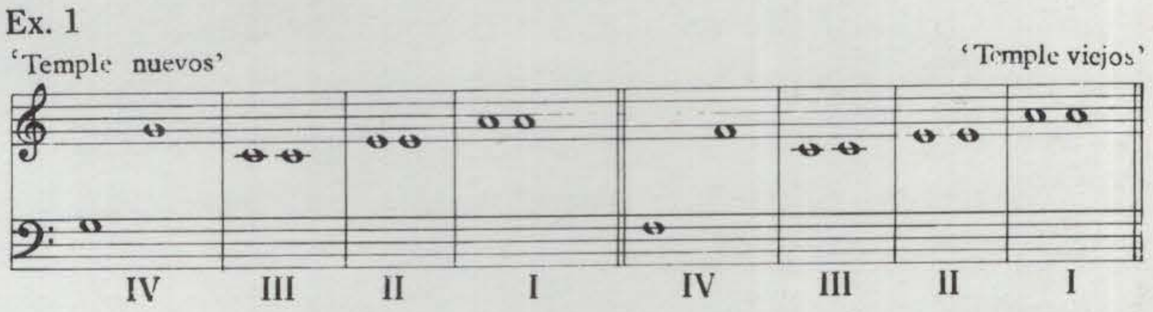
Tablature reading is absolutely essential for the study and performance of early guitar music, enabling one to play a vast amount of material unavailable in modern editions. In addition, it brings one considerably closer to the style and feeling of the music as well as to the composer, whose music is as it was written, untampered with, as in most modern transcriptions.

Tunings and Music
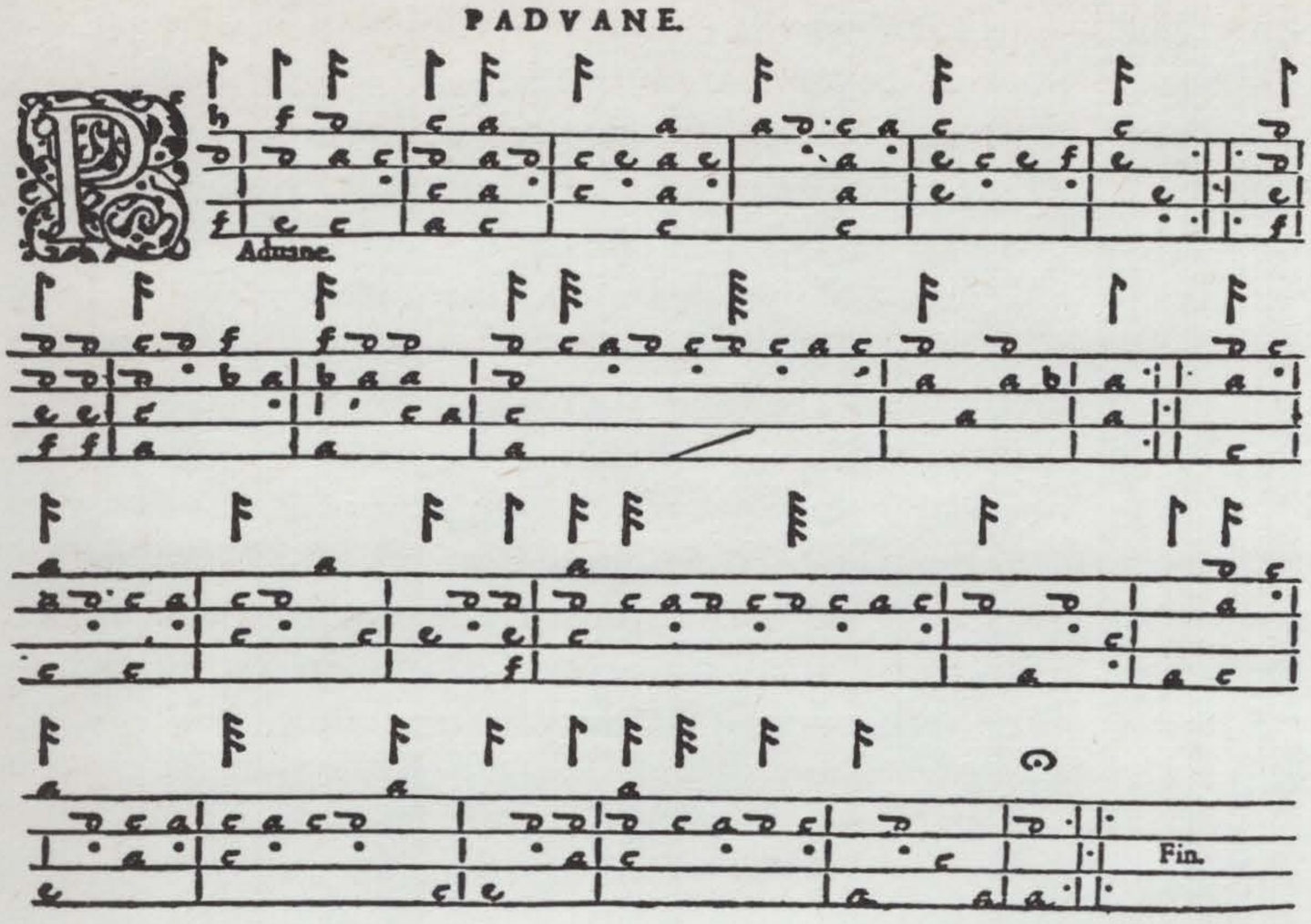
The guitar had a long history before the 16th century, especially in Italy and Spain. But it is only from the 16th century and later that accurate tuning details and a specific guitar repertoire are available to us.

Juan Bermudo, in his *Declaracion de instrumentos musicales* . . . (1555), provides a wealth of information, not only about six and seven course vihuelas, but about the guitar.[13] He describes the guitar as being smaller than the vihuela (mas corto), and as usually having only four courses, the interval arrangement resembling the second through the fifth courses of a vihuela. For specific tuning, he gives the following (Roman numerals designate the courses):[14]

Ex. 1



Bermudo also wrote that, for purposes of putting vocal music into tablature, one could 'imagine' the guitar, as well as the vihuela, at any other convenient pitch one might prefer. Hence, for a modern guitarist wishing to try out 16th-century music, it would be quite in order simply to keep the guitar in the usual e′ tuning and play on only the top four strings. Solo music is in tablature and for practice it does not matter what specific pitch it is played in.



French guitar tablature from G. Morlaye's *Quatriesme Livre* . . . 1552 f.19v.

The earliest surviving guitar music is for a four course instrument, six pieces appearing in Alonso Mudarra's vihuela book, *Tres Libros De Musica* . . . (1546). They comprise one Fantasia in 'temple viejo', three more in 'temple nuovo', a Pavana, and a setting of 'O guardame las vacas' using the old Romanesca ground. Although these are a modest offering, they are of the same high quality as Mudarra's other pieces for the six course vihuela.

In Italy, Melchior Barberiis's lute book, *Opera Intitolata Contina . . . Libro Decimo* (1549), contains four 'Fantasias' for guitar. Actually, they are light dance pieces; one of them was later reprinted in Paris as a 'branle'. Barberiis called his instrument the 'Chitara da sette corde', referring to the seven strings arranged in four courses, the first being single as on a lute.

But it was in France that the four course guitar received the most attention. Starting in 1550 with the publications of Guillame Morlaye, Simon Gorlier, Gregoire Brayssing (actually an expatriate German), and Adrian Le Roy, we are provided with a delightful repertoire of excellent fantasias, dances, and chansons for solo guitar, or, possibly, as with the dances, for guitar as the lead instrument in a consort, and, with chansons, for voice with guitar accompaniment.

The guitar seems to have been favoured by King Henri II himself, who probably became acquainted with it during his four years as a Spanish hostage. But French court music was primarily influenced by Italy and many Italian musicians were employed by Henri. Further, many of the guitar pieces in the first French books originated in Italy; the dances, for example, and the exquisite guitar fantasias by Henri's court lutenist, Alberto da Rippa.[15] Eventually though, the native French music came to predominate, with intabulations of chansons by Sermisy, Certon, *et al,* and with numerous *branles* (French country dances). This material later spread throughout Europe with the help of the Flemish reprints of Phalèse, published in 1570.

Five course instruments were in use from at least the beginning of the 16th century. In Raimondi's engraving of the poet Achillini, *c.*1510 (see the reproduction in this article), the number of pegs indicate five courses, the body appears large, and the instrument case on the ground indicates the vaulted back which can be found on many later guitars. This instrument might be called an Italian 'viola da mano'. Remember that 'viola' or 'vihuela' is often a generic, not a specific, term. Bermudo (Cap. LXV) in discussing a point mentions 'el Laud, o vihuela de Flandes' (the lute, or vihuela of Flanders). A Neapolitan print, *c.*1536, of Francesco da Milano's lute music reads: *Intavolatura de Viola overa Lauto*. . . .[16] And Castiglione, in talking about gentlemanly pursuits in his famous book, *The Courtier* (1528), mentions singing to the 'viola', meaning, most likely, an instrument like the one in Raimondi's engraving and not, as is often thought today, a viol. Sir Thomas Hoby, in his 1561 translation of Castiglione's book translates 'viola' as 'lute'.

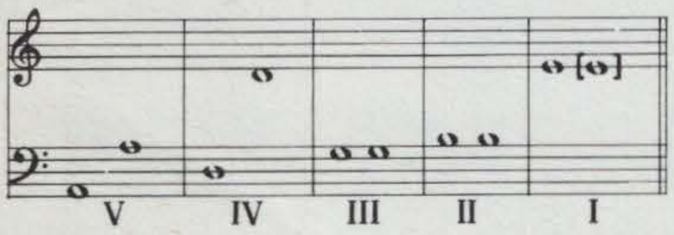
The first music for a five course instrument appeared in Fuenllana's book of 1554 in which he included pieces for a 'vihuela de cinco ordenes'. The tablature called for an instrument with a bottom fifth course tuned a fourth below the fourth course. No

indication is given as to pitch or octave stringing, but a likely arrangement is the one by Juan Carlos y Amat described below. This instrument could very well be the same type as Raimondi's large 'viola da mano'. Intabulated for it are two sections of a mass by Morales, a *villancico* by Vasquez, and six excellent fantasias. These are followed by intabulations and fantasias for the four course 'guitarra'.

Bermudo frequently mentioned the 'guitarra de cinco ordenes' (five course guitar) and said that one could be made by adding to the four course guitar a string a fourth above the present first course (*Libro Segundo*, Cap. XXXII). He also described new and improved tunings such as: c,g,c′,e′,g′. (*Libro Segundo*, Cap.LXVII. This pitch I assume from context.) He further mentioned a 'guitarra grande' of six courses! (*Libro Quarto*, Cap. LX.) And he gave more unusual tunings for the four course guitar. No music survives for any of these tuning arrangements.

The only other five course music from the 16th century is by Juan Carlos y Amat, *Guitarra Española, y Vandola* . . . (1586). Although this is now lost, we know about it from several 17th-century reprints.[17] With Amat, we are introduced to some important new ideas, for Amat was the first to specify the pitch:

Ex. 2



The instrument it applies to is called the 'Guitarra Española', and, ignoring the octave stringing, tuning is, of course, the same as the top five strings of our modern guitar.

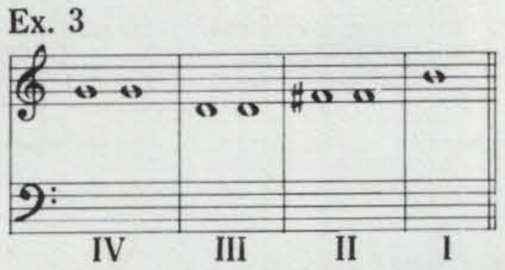
Amat was also the first to devise a system of notation for strummed music, which, in Spanish, is called 'rasgueado'. This style of playing is described as old-fashioned by Bermudo in 1555, but by the beginning of the 17th century it was the major and almost exclusive style for the immensely popular guitar.

The idea of 'rasgueado' notation is to assign a separate letter of the alphabet (or symbol) to each chord to be found on the fingerboard. The chords employ all five courses. Under the letters, a series of vertical lines are placed, either below or above one horizontal line to indicate, respectively, a down or an up stroke of the right hand. More exact rhythm and metre is sometimes supplied above the letters by ordinary notes in the manner of other tablatures. Although the letters do not correspond to the actual names of the chords as we now know them, this system foreshadows the chord symbol system that guitarists still use in popular music today.

Amat's system was changed in certain details by the 17th-century Italians, who called it 'alfabeto'. The strummed 'rasgado' playing can be quite rhythmically exciting and deserves serious investigation.

The 'chitarra spagnola' gained such great popularity from the early 17th century as to leave the lute, cittern, and the small guitar in a position of dwindling importance. However, the small guitar was not entirely superseded. Scipione Cerreto in his *Della Prattica Musica* (1601) gave unusually precise instructions for tuning the small four course guitar. In staff notation and verbal description he gave the following:

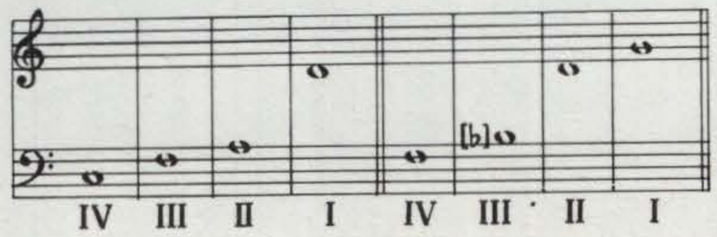
Ex. 3



The fourth course is in unison and the tuning is re-entrant, as with a cittern, and similar to that indicated in certain five course guitar sources which will be discussed later. Despite this, Cerreto's tuning is like Bermudo's 'old tuning', but a tone higher. This tuning and its high pitch is corroborated in an anonymous collection, published in 1645, entitled *Conserto Vago*, which contains trios for 'tiorba', 'liuto' and 'chitarrino'. The normal Italian a′ tuning of the lute and theorbo means that the chitarrino is pitched just as Cerreto described.

Michael Praetorius, a strong advocate of Italian-style music, in his famous *Syntagma Musicum* (vol. II, 1619), provides a wealth of information. For instance: 'The *Quinterna* or *Chiterna* is an instrument with four courses which are tuned like the very earliest of lutes' (p. 53). 'This tuning is c,f,a,d′ with double strings' (chapter 24). 'It has, however, not a rounded back, but is completely flat, quite like a bandora, and hardly two or three fingers in depth. . . . Some have five courses, and in Italy, the charlatans and mountebanks (*Ziarlatini* und *Salt' in banco*), who are like our comedians and clowns, strum them, singing their *villanellas* and other foolish songs. Nevertheless, good singers can sing fine and lovely songs with it.' Praetorius made no mention of the details of stringing, but gave the following two tunings:

Ex. 4
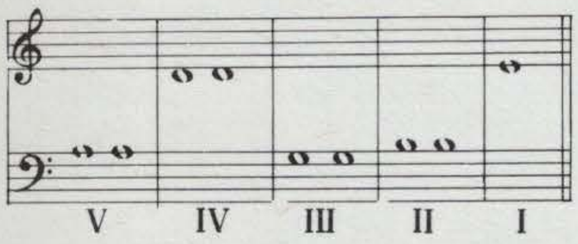


The four course guitar also adopted the Spanish guitar's alfabeto system and was played in the rasgado style as well as in the 'punteado', or lute style. Pietro Millioni's *Corona Del Primo . . . Libro . . .* (1627) described a four course alfabeto for the chitarrino as well as one for the Spanish guitar.

The last publication for the small guitar seems to have been John Playford's *A Booke of New Lessons for the Cittern and Gittern* (1652), which contains only punteado-style music.

The re-entrant tuning for the small guitar which was mentioned above, was sometimes adopted for the Spanish guitar as well. Luis de Briçeño in his *Metodo mui facilissimo* of 1626 specified the following in which the third course is the lowest note on the guitar:

Ex. 5



Mersenne[19] gave this same tuning in 1636, and, later in the century, the well-known music of Gaspar Sanz[20] required it as well. Briçeño gave only strummed music, so the above need not necessarily be adhered to, although Sanz's music was idiomatically written for it. It is quite difficult to represent Sanz's sound and effects in modern notation, but with a properly tuned guitar and the player reading from the original tablature, we can at last hear what Sanz really intended his music to sound like. This is one important reason why no early guitar music should be published without also reprinting the tablature beside it.

It should be noted, however, that before 1650 most of the tablatures required the type of tuning given by Amat, and it was rare to find the more unusual one described above. See, however, Donald Gill's article on Baroque Guitar Tunings in this issue.

In 1629, Giovanni Paolo Foscarini published his *Intavolatura di chitarra spagnola libro secondo*, one of a series produced by him. Foscarini, known as 'L'Academico Caliginoso detto il Furioso' (the obscure academic called Il Furioso), used not only the popular 'alfabeto' style, but also reintroduced the punteado style for the guitar with pieces notated solely for one or the other and also a new mixed tablature combining both. This mixed tablature became more and more common as the century progressed. Foscarini stands out as a very individual and quite exceptional composer for the guitar. His music is often daring and very original, and he rates, in my estimation, with Corbetta and later Roncalli. Yet almost none of his music is available in a satisfactory



Five-course 'viola da mano', *c.*1510. Engraving by Marcantonio Raimondi.

edition, and, for that reason, only the ambitious guitarist willing to study his original tablatures can benefit from his work.

Other important writers for the five course guitar before 1650 include Angiolo Michele Bartolotti, Carlo Calvi, Antonio Carbonchi, Giovanni Battista Granata, and Stefano Pesori. The works of these and many others are listed in a useful bibliography by Peter Danner.[21]

Other members of the guitar family before 1650

BANDURRIA A small plucked instrument derived from the guitar. Next to nothing is known about its physical appearance in the 16th century, but we do know from Bermudo's discourse (*Libro Quarto*, cap. XCVII and XCVIII) that it was a small treble instrument with three strings (gut?), tuned in fifths. (He doesn't give pitches.) Sometimes one could tune the three strings to a fourth and a fifth, or vice versa. According to Bermudo, players may have developed the bandurria by shortening the guitar and reducing the number of strings. Some players used no frets, some used six or seven, but it was difficult to fret because of the short string length. He goes on to say that a fourth string could

be added and that he had seen five string bandurrias from America. Later, in the 17th and 18th centuries, the bandurria acquired six double courses and was mostly played with a plectrum as the treble in an ensemble. This is how the bandurria is still played today.

CHITARRIGLIA A small five course guitar tuned like the Spanish guitar but at a higher pitch for the first course (for example g′ or a′). A significant number of 17th-century music books specify the use of this instrument, including some by Calvi, Granata, and Pesori. The guitar by Diaz, mentioned earlier, is probably a chitarriglia.

CHITARRINO The 17th-century name for the small four course guitar. Agostino Agazzari, in his *Del Sonare sopra il basso* . . . 1607,[22] said '[like ornament instruments] are those which, in a playful and contrapuntal fashion, make the harmony more agreeable and sonorous, namely, the lute, theorbo, harp, *lirone,* cittern, spinet, *chitarrino,* violin, *pandora* [mandora] and the like'. The chitarrino part in the previously mentioned *Conserto Vago* fits this description perfectly. In the sixth intermedio for the wedding in Florence of Ferdinand I de' Medici and Christine of Lorraine, 1589, a 'chitaralla Spagnola' and 'chitarrini . . . alla Napolettana' are mentioned.[23] Nothing is known about the physical differences between the two instruments. Millioni's alfabeto for chitarrino (which he also called Chitarra Italiana) is reprinted in J. Wolf's *Handbuch der Notationskunde*, II, p. 173.

CHITARRA BATTENTE A five course guitar, of varying size, which is designed for wire strings of brass and low-tempered steel. The strings were not always arranged in pairs; sometimes, as later examples show, they were arranged in threes. The instrument had a moveable bridge, held in place by the pressure of the strings stretching over it to the lower end of the body, and had a bend in the top starting below the bridge which counteracted the pressure of the strings. This feature is similar on the neapolitan mandolin. Unlike any of the other members of the guitar family, the chitarra battente had inlaid bone or metal frets to accommodate the wire strings. Its back was usually vaulted, like many ordinary guitars of the time, but its sides tended to be rather deep. It was played with a quill plectrum and was probably confined to alfabeto music. It would be a good idea if the term 'chitarra battente' was used only for the instruments described above instead of, as is now done in reference books, sales catalogues and the like, to use it for *any* guitar which happens to have a vaulted back. These latter guitars with their flat table and glued-on bridge were clearly designed for gut strings and not, like a true chitarra battente, for wire strings. In general, classifying instruments by shape of back, shape of peg head, or even general body shape, is rapidly becoming an unacceptable method. Function and dependent, pertinent design features should be the main considerations. No one, after all, would call a 16th-century figure-eight shaped viol a guitar simply because it had a guitar shape and frets. No specific music for the chitarra battente has survived, but Pesori's *I Concerti Armonici* . . . *c.*1645 includes a few 'Scherzi di Penna', which may well be intended for this instrument.

MANDOLA Possibly, in some cases, the smallest member of the guitar family. The term is rarely met with in the 16th century and should not necessarily be used for 'mandora', the very small treble lute of the period. The French term for the mandora was 'mandore' and the Italian, 'pandora' or 'pandurina'. In the 1589 wedding intermedii for Ferdinand I mentioned above,[24] a 'mandola' was used and from the context, it seems to be a treble instrument. Unfortunately, nothing further is known. A late source, Bonanni's *Gabinetto Armonico* . . . 1716, illustrated the mandola as a tiny four course guitar the size of a modern ukelele. In 1677, Ricci, in his guitar book *Scuola D'Intovolatura* . . ., printed in treble clef staff notation, a 'Balletto' for mandola. The term, of course, later came to mean a larger member of the mandolin family. (See also, *Vandola*.)

VANDOLA Again, a term which cannot be defined with certainty until we learn much more about original source material. Juan Carlos y Amat's vandola, mentioned in his 1586 title page, could very well be the small five course guitar which the Italians called 'chitarriglia'. On the other hand, a very late source, Pablo Minguet y Yrol's *Reglas y Advertencias* . . . *c.*1752, implied that the vandola was an alto-sized five or six course mandolin (see mandola). The tangled meanings of vandola, bandola, mandola and the like are, as yet, far from clear, and with over 150 years separating these two references, they could conceivably be two different instruments.

A bibliography of music for the four course guitar

This list includes music which is known to have existed but which is now lost; shown by the use of brackets. For detailed information on the earlier printed books and the location of copies, see Howard M. Brown's *Instrumental Music Printed Before 1600*, Harvard University Press, 1965.

PRINTED BOOKS

1546 MUDARRA, Alonso, *Tres Libros de Musica* . . .
1549 BARBERIIS, Melchiore de, *Opera Intitolata Contina* . . .
[1550] MORLAYE, Guillaume, *Tabulature de guiterne* . . .
1551 GORLIER, Simon, *Le Troysieme Livre* . . . *De Guiterne* . . .
1551 LE ROY, Adrian, *Premier Livre de Tabulature de Guiterre* . . .
[1551] LE ROY, Adrian, *Briefve et facile instruction pour apprendre la tabulature a bien accorder, conduire et disposer la main sur la guiterne*
1552 LE ROY, Adrian, *Tiers Livre* . . . *De Guiterre* . . .
1552 MORLAYE, Guillaume, *Le Premier Livre* . . . *De Guiterne* . . .
1552 MORLAYE, Guillaume, *Quatriesme Livre* . . . *De Guyterne &* . . . *De la Cistre* . . .

1553 BRAYSSING, Gregoire, *Quart Livre . . . De Guiterre . . .*

1553 MORLAYE, Guillaume, *Le Second Livre . . . De Guiterne . . .*

1554 FUENLLANA, Miguel de, *Libro de Musica Para Vihuela . . .*

1554 LE ROY, Adrian, *Cinquiesme Livre de Guiterre . . .*

1556 LE ROY, Adrian, *Second Livre de Guiterre . . .*

[1568] ROWBOTHAM, James (pub.), *The breffe and playne instruction to lerne to play on the gyttron and also the cetterne*

[156?] GORLIER, Simon, *Livre de Tabulature de Guiterne*

1570 PHALESE, P. and Jean Bellère (pubs.), *Selectissima . . . in Guiterna Ludenda Carmina . . .*

[1573] PHALÈSE AND BELLÈRE (pubs.), *Selectissima carmina ludenda in Quinterna . . .*

[1578] LE ROY, Adrian, *Briefve & facile instruction . . . sur la Guiterne*

[158?] GIULIANI, Girolamo, *Intavolatura de Chitara . . .*

1627 MILLIONI, Pietro, *Corona del primo, secondo e terzo libro d'intavolatura di chitarra spagnola . . .* (Copy in Bologna, Civico Museo)

1631 MILLIONI, Pietro, *Corona del primo, secondo e terzo libro d'intavolatura di chitarra spagnola . . .* (Copy in Paris, Thibault Library; another Roman edition of the same year is in Washington, Library of Congress, and a 1635 edition is listed by Danner.)

1645 (Anonymous), *Conserto Vago . . . per sonare con Liuto, Tiorba, et Chitarrino à quatro corde alla Napolitana insieme . . .* (Copy in Bologna, Civico Museo.)

1652 PLAYFORD, John, *A Booke of New Lessons for the Cithern and Gittern . . .* (Copy in Glasgow, Euing Library.)

MANUSCRIPTS

BRUSSELS, BIBLIOTHEQUE DU CONSERVATOIRE, MS. 24.135 (early 17th cent.)

FLORENCE, BIBLOTECA NAZIONALE CENTRALE, MS. MAGL. XIX 28 (mid-17th cent.)

FLORENCE, BIBLOTECA NAZIONALE CENTRALE, MS. MAGL. XIX 29 (mid-17th cent.)

LONDON, BRITISH LIBRARY, Add. MS. 30513 (Mulliner Book, contains pieces for cittern and gittern *c.* 1570)

LONDON, BRITISH LIBRARY, Stowe 389 (Raphe Bowle's MS., dated 1558, contains one piece for guitar)

LONDON, in the private library of Robert Spencer. (Italian, similar to the Florence MSS., mid-17th century.)

NEW HAVEN, CONNECTICUT, Manuscript ('Braye Lute Book') belonging to James M. Osborn. (Contains a few pieces for guitar, mid-16th century.)

PARIS, BIBLIOTHEQUE MAZARINE, RES. 44.108(6) (early 17th cent.)

FOOTNOTES

[1] 'Seventeenth Century Guitar Music: Notes on Rasgueado Performance', *Galpin Society Journal*, XXI, 1968; 'The Tuning of the Five Course Guitar', *Galpin Society Journal*, XXIII, 1970.

[2] *The Guitar from the Renaissance to the Present Day*, London, 1974. It contains, however, some misleading information. On p. 36, for instance, Turnbull seems to get his facts for the four course guitar in France almost entirely from Heartz's article (see footnote 18). He accepts Heartz's impossible tuning at the octave *below*. On p. 40, Turnbull perpetuates the old theory that the medieval gittern survives as such into the 16th century (see footnote 7).

[3] The instrument is in Paris, Musée Jacquemart-Andre, and is described by Michael Prynne, 'A Surviving Vihuela de Mano', *Galpin Society Journal*, XVI, 1963; and by Anthony Baines, *European and American Musical Instruments*, London, 1966, p. 47.

[4] One is in London, Royal College of Music, Donaldson Collection no. 171. It is by Belchior Diaz and dated 1581. (See Baines op. cit. p. 47.) The other is by Josef Dörfler and is described in *An Exhibition of European Musical Instruments*, Edinburgh, 1968, p. 82.

[5] See Djilda Abbott and Ephraim Segerman, 'Strings in the 16th and 17th Centuries', *Galpin Society Journal*, XXVII, 1974.

[6] See Baines, op. cit., p. 47.

[7] Most modern writers seem to think that the 16th-century term gittern refers to the medieval instrument of the same name. They would have us believe that the old English gittern somehow, miraculously, survived even to the time of John Playford in 1652! The musical sources, pictorial sources, and a dash of common sense shows us that in the renaissance and baroque periods the gittern is simply the guitar.

[8] *Libro de Musica para Vihuela . . .* 1554.

[9] Madrid, Biblioteca Nacional, MS M.2209, mid-17th cent.

[10] MS in the possession of Dr Saldîvar, Colonia Roma Sur, Mexico. It is an indigenous manuscript for four course cittern, but fols. 31-37 are for guitar ('vihuela de cinquo ordenes') *c.*1650. (See R. M. Stevenson, *Music in Aztec and Inca Territory*, Berkeley, 1968, pp. 234-5.

[11] In the late 16th century and later, however, the term 'Chitarra Spagnola' came to mean a larger, deeper bodied, five course guitar with a deeper pitch, usually at e′ for the first course like the modern guitar.

[12] One can learn all the basics of tablature from Diana Poulton's *An Introduction to Lute Playing*, Schott, London, 1961, or, if not available, resort to the music dictionaries and encyclopedias.

[13] I am indebted to Diana Poulton for helping me with the Bermudo information.

[14] *Libro Quarto. Capitulo LXV.*

[15] The fantasias are published in modern edition with tablature under Appendix II of *Oevres d'Albert de Rippe I*, Centre National de la Recherche Scientifique, Paris, 1972.

[16] See A. J. Ness, *The Lute Music of Francesco da Milano*, 1970, p. 11.

[17] See article 'Amat' in *MGG* I, cols. 401-402.

[18] Daniel Heartz, in his article 'An Elizabethan Tutor for the Guitar', *Galpin Society Journal*, XVI, 1963, concludes from Phalèse's guitar instructions of 1570 that the small guitar, tuned like the second example of Praetorius, has the third and fourth courses doubled at the octave *below*. Not only does this not agree with contemporary evidence, but his stringing would be virtually impossible without special modern strings. And furthermore, the Phalèse guitar instructions in fact turn out actually to be garbled *cittern* instructions. (See J. C. Dobson, *et al.*, 'The Tunings of the Four Course French Cittern and of the Four Course Guitar in the Sixteenth Century', *Lute Society Journal*, Vol. XVI, 1974.

[19] *Harmonie Universelle . . .* 1636.

[20] *Instruccion de Musica . . .* 1674.

[21] 'Bibliography of Guitar Tablatures, 1546-1764', *Journal of the Lute Society of America*, Vol. V, 1972, pp. 40-51, and 'An Update to the Bibliography of Guitar Tablatures', the same journal, Vol. VI, 1973, pp. 33-36. Danner's list is extremely useful; he gives over 240 entries. This covers about 80 per cent of the surviving sources, so one should check the various volumes of RISM under individual composers and under collections.

[22] A complete translation is found in O. Strunk, *Source Readings in Music History*, 1952, pp. 424-431.

[23] See H. M. Brown, *Sixteenth Century Instrumentation*, 1973, pp. 131-132.

[24] *Ibid.*, p. 109 and p. 128.

On playing the lute

JULIAN BREAM

in conversation with J. M. Thomson



Those of us fortunate enough to have heard Julian Bream give a solo lute recital of the music of John Dowland might be forgiven for thinking he was virtually born with a lute in his hand, so miraculously does he seem attuned both to the instrument and to the composer. As a boy, 16th-century England had always fascinated him—its social history, poetry, drama, and above all the splendid music. It was therefore natural that after mastering the basic technique of the guitar, he should turn to the kindred instrument that most faithfully reflected the spirit of the period, the lute. So much do we take him for granted today as a virtuoso on both lute and guitar that it is revealing to go back to the beginnings of his career and see how he followed his path as a pioneer, both in his search for an instrument and for its music.

'In the late 1940s, it was not easy to procure an instrument. The only ones that seemed available at the time were made by Dolmetsch. They were well built but the quality of the tone was never wholly satisfying and the tactile feel of the strings seemed to me unnecessarily soggy. Thomas Goff, the London keyboard maker (who died recently) came to the rescue and offered to make a lute based on a Tieffenbrucker in the Victoria and Albert Museum. As Museum property cannot be pulled apart for purposes of investigation, Goff had the instrument X-rayed. This was a revolutionary approach to the problem of design and construction and much of the instrument was built up from those X-ray photos. I also suggested changes, not so much in construction, but in minor details such as redesigning the bridge of the instrument in order to give the sound a more flexible quality.'

Julian Bream played the Goff lute for twelve years and it proved to be a tremendous success. 'Whilst it was not the most authentic sounding lute, it had a resonance and beauty of sound which was quite remarkable. The character of the "timbre" was so well focused that the projecting quality in a medium-sized hall was excellent, some might say phenomenal—a prime consideration for an artist who had to give concerts in halls of every conceivable shape and size throughout the world.

'After several years of intensive playing, the Goff instrument eventually began to lose resonance. The soundboard had lost a lot of its initial resilience, and finally the quality of sound began to deteriorate. Despite the fitting of a new soundboard, the instrument never regained its original eloquence; it

sadly passed into silence and I had to look around for another instrument.'

On a tour of the USA in 1965, his Bouchet guitar needed slight repairs and when in New York he was recommended to go to a then unknown maker, Jose Rubio. Rubio at the time was making a few guitars and Julian Bream suggested he construct one for him. They worked quite closely together on matters of construction, particularly in the barring of soundboards and several successful instruments were made, so that a year or two later he was asked to make a lute.

Originally, it was intended to make a copy of the old, much-cherished Goff instrument. But instead, Rubio decided to carry out some independent research of his own, bearing in mind the particular character of tone and resonance that Julian Bream liked. This new instrument was to bring about some reappraisal of the artist's technique: 'The sound was drier than the Goff lute and I found that this in turn helped create an interpretative change in my approach to the 16th-century lutenists. Hitherto, I'd adapted certain guitar characteristics to the fretboard of the lute, such as left hand *legatos* and a liberal use of *vibrato*. I found with the Rubio lute that it didn't respond to the same extent to the left-hand *vibrato* and because of this I only used the *vibrato* in order to shape the melodic line and just occasionally to give an air of wistfulness in the more melancholy pavans and galliards. Also, I found that in the lute fantasias I was becoming more interested in the architectural shape of the music—in the linear quality of the inner contrapuntal textures and, more importantly, in shaping the bass line in a vocal manner in order to complement the treble—than trying to project something which one might consider "musical" or "beautiful" in, say, the 18th-century sense. To this day, I play my Rubio lute, which surprisingly is holding up very well, and, hopefully, giving pleasure to an ever increasing public the world over.'

What is Julian Bream's ideal lute or ideal of lute sound? Does he pursue a lone course in contrast with the pursuits of more 'authentic' players, who study the separate techniques of the renaissance and baroque lute, debate 'fingers versus nails' and 'light versus heavy strings'? He is well aware that his own type of instrument is not thoroughly up to 16th-century specifications. 'But this does not mean I am not aware of, or interested in, the splendid research that has gone on over the past few years in an effort to make the lute sound as nearly authentic as possible to the original lute. I commend both players and makers who have this pursuit as their artistic ideal. I might also add that I learn a great deal from hearing these instruments being played and, indeed, playing some of them myself. In my own way, I can adapt the sound of my own lute when I want to and, by so doing, I can on occasions enhance the effectiveness of my own performance. But I must be honest and say, too, that my prime motivation towards music is, to a large extent, instinctual; the only way I can play my lute and guitar is the way that I do, because in my head I have what one might call an "ideal sound", which I rarely attain, if ever, but which is something that I'm determined to achieve.'

Vital to his conception of lute sound is an overall balance between all the strings in order to achieve a euphonious cohesion between the strands of counterpoint, a feature of so much lute music. 'I like an instrument that has a rather sustained quality in order that the part writing is heard in such a way as to give a clear horizontal effect. In fact, I tend to loathe bar lines, and what excites me about early contrapuntal music is the effect of dispensing with the mechanical constraints of physical time. By that I don't mean to play unrhythmically (far from it) but to have a controlled freedom that I feel can heighten the overall musical beauty. This is hard to achieve on the lute, because the nature of the instrument is against linear outlines, as the note begins to die immediately from its impact. Hence my predilection towards a sustained instrument which I do realize could be somewhat foreign to the lutes built, say, in the 16th and 17th centuries. But I must add that I don't consider, and have never considered the lute I play as an authentic specimen. For example, I use an ivory bridge saddle, something on the lines of a guitar bridge. I also use a single second course instead of the usual double course; but, once again, the reason for using this is to try to balance the cantus firmus of so many fantasies whose contrapuntal outlines utilize a frequent crossing from the first to the second string. However, this is not totally unauthentic because I believe that by 1630, or thereabouts, it was increasingly becoming a habit of lutenists to drop the second double course in favour of a single second string. This can, at times, facilitate clarity, particularly for ornamentation and not least when the lute is used as a division instrument in consort music.'

One of his principal concerns is the raising of the standard of lute playing which at present he feels is improving—'and it jolly well needed to'. He demands from himself something of the same virtuosity as Liszt showed on the piano. John Dowland, for instance, he feels was perhaps one of the great virtuosi of all time,

on any instrument. 'Whether he was playing on light or heavy lutes, covered strings or uncovered strings, I don't really think it would have made much difference, because what he must have had was a technique every bit as good as Segovia's on the guitar—and it may even have been a darn sight better.'

With some of the instruments revived this century (lute, recorder, and harpsichord, for instance), the question of whether there can ever be any enduring contemporary compositions tends to haunt performers. Both recorder and harpsichord have, in fact, stimulated effective works such as Berio's *Gesti* for recorder and harpsichord works by Poulenc, Martin and Falla. However, the lute presents special problems: 'I suppose there will never be an instrument so idiomatic to the tonal system as the lute.' Julian Bream considers that it would be very hard to write for the instrument unless one was also a player who understood its intimate resources: 'I think odd compositions *are* written and will continue to be written, but they will, I think, remain almost as curiosities. I rarely, if ever, come across any modern lute composition that is interesting to play. I just don't think the lute can offer the contemporary composer a great deal, except, perhaps, in the form of neo-classic pieces. Somebody like Ravel could have written an exquisite piece for the lute—Peter Warlock could also have done it. The lute itself would influence the music very strongly, perhaps too strongly, because it does have in its own way a very strong personality.'

'From the early days of Bach, composers have been trained and brought up with stringed instruments tuned in fifths. The symmetrical outline of this type of tuning, not to say its logic, has enabled composers for nearly 400 years to score for these instruments with ease and enterprise. Many composers (particularly in the last 100 years or so) balk at the proposition of writing music say for the lute, viols or guitar simply on account of the eccentric (and some may say) illogical tuning in fourths with a third bunged somewhere in the middle. In fact, a considerable number of composers in our own day make a poor fist of things because of this. There have been very few composers of significance for the lute who weren't lutenists, though naturally there must be some exceptions.

'Thomas Morley, for instance, writes for the lute with almost the consummate skill of a virtuoso. I very much doubt whether he did play the lute; nevertheless, one can see in the Pavan published in Robert Dowland's *Varietie of Lute Lessons*, where you have a fairly strict canon at one point consisting of two voices with a free bass line, that it was written with an almost uncanny and unerring sense of intimacy with regard to the fingerboard of the instrument. Another fine example of this is the lute accompaniment of 'A Lover and his Lass'. It is without doubt one of the most damnedly difficult lute songs to play technically (and annoyingly so, because it is all feasibly playable), but the effect of the texture of the writing is masterful, in fact, scintillating.'

He includes, however, some serial compositions in his guitar repertoire, but his approach to them is a formal one. 'I find it very difficult to play tonal music and serial music together in one programme. I think it's a question of getting into the language and not upsetting the flow—it's the immense pull that the tonal system has on one's being. Perhaps serial and other avant garde techniques have not been around long enough or perhaps styles are changing too quickly. There are signs that suggest we're becoming too complicated, too sophisticated and altogether too scientific for the welfare of our own personal sanity. Nevertheless, there are composers in our midst today who still write worthwhile music in what one might term as the "press on regardless" style. There are a number of guitar compositions in this genre that are trotted out fairly regularly by recitalists today. It is often well made, and interesting for a while, but in time the music tends to pall with increasing frequency—in fact, one tires of it.

'Strangely enough, people haven't yet got tired of Vivaldi—that amazes me, he's been scraped, blown, plucked and plugged for the past decade or so, and still he's as popular as ever and probably even more so than a few years ago. I think Vivaldi had perfect judgement in matters of proportion but, above all, he could make whatever instrument or instruments he wrote for, resonate with freedom—conjuring up a myriad of sound densities that never fails to entreat as well as entice the listener. Above all, his music is *sound*—the dramatic implications of musical *texture* and the sheer physical excitement of music which never palls if the work is well played.'

How common *was* the lute in the 16th and 17th centuries? Was it part of the everyday pattern of sounds or do we romanticize what was essentially an aristocratic instrument? Julian Bream thinks we have to look at the comparative density of population of, say, 400 years ago when chances of seeing or meeting people were rarer, particularly in the country away from the few existing cities, and chances of hearing music were more remote—'but the effect would have

meant more to them than to us, besotted today with concerts and recordings. I'm sure the lute must have been very, very popular, but one must bear in mind it wasn't exactly a peasant's instrument; it cost a great deal, and then there was the upkeep. Strings would have been expensive. I think it can be safely assumed that the instrument was played and appreciated more by the middle class and nobility than by simpler people. Put in another context, I think the viols and the lute represented the music of the spheres; the gittern, cittern, and hurdy-gurdy, the instruments of the street.'

Does he consider the early music revival to be a fashion, a phase, even a dead-end? 'I'd never say dead-end,' he replied, 'what is important is that it has reshaped people's values in a very good and worthwhile way. After the romantic period, one could only go back to the constraints of classicism and it started with neo-classicism, in the compositions of Stravinsky, and earlier, in Debussy and the French school. Indeed, with the twelve-tone system as introduced by Schoenberg, and with Webern in particular, they not only re-structured their music in a more classical symmetry, but the textures of sound that interested them most were similar to those of a Jacobean broken consort. In the 20s and 30s, composers often wrote quite short and concise works (Stravinsky, Ravel and Webern come to mind), possibly as a reaction against the excesses of the late romantic movement. And another thing, composers like Debussy, Poulenc, Milhaud and Villa-Lobos did not consider it beneath their dignity to write good drawing room music for the gifted amateur to play for the enjoyment of their friends. But it would appear that today most modern composers write music whose origin is in a commission for a festival or a similar manifestation so that the music tends to be something that is staged for public appreciation, whereas this has so little to do with the origins of perhaps the finest flowering of European music which, in my opinion, was chamber music—music designed to be played in intimate, and ideally, domestic surroundings with just a handful of musicians. Because of this, many young people feel the need to make chamber music and, consequently, so much early music is ideal, because it is ideally suited to domestic conditions rather than grandiose concert halls, and to some extent the level of virtuosity required for adequate performance of consort music is not necessarily as highly developed as that required to handle the sophisticated intricacies, say, of a Brahms string quartet.' He is well aware of the economic and acoustic problems that face all early music ensembles and the necessity for compromise in the less than ideal conditions of today. (To be a strict purist or perfectionist would deprive many audiences of ever hearing much 16th- and 17th-century lute music.) He has a word of praise for the Wigmore Hall—where some of his most notable solo lute and consort recitals have been given. 'Although its style is at variance with the aesthetic qualities of early music, it has a live acoustic; this nearly always is essential because most 16th-century interiors, for example, must surely have been of a very austere nature, the rooms were often panelled and inhabited by furniture of hard surfaces and straight-forward outlines. Where interiors were at all elaborately decorated this would break up the sound still further and enhance it with a warmth and bloom.'

This is bound up with his attitude towards proportion, 'There's too little proportion left in our lives today. Take the modern tower block, for instance, the eye cannot comprehend it as a single experience. We have one performer on television and the possibility of four millions agaping—ratios and proportions are so cockeyed it's rare that a happy balance is achieved.'

He is also a gardener and botanical images crop up in his conversation. He likens the early music revival to the process of de-hybridization. Hybrid plants tend to revert back to their original state—as anyone watching the progress of unattended suckering rose will see. 'I think this also happens to people and, indeed, to movements of people', he said. 'I think the very revival of interest in early music is a perfect example of this process. It's been a gradual one that started at the beginning of this century and the work done by individuals has all added to bringing it to fruition.'

This de-hybridization process is taking place within our society, a culture that he considers decadent because of its gradual deterioration of values of the spirit and the heart by the oppressiveness of rampant materialism. .'One can see it in so much of the music and painting prevalent at the moment. It has divorced itself so much from people and if one listens to most pop music, the sheer loudness, particularly of rock music is simply destructive beyond words. Perhaps it's born out of frustration. But there is a cycle in everything; in a day, a life, a culture, and in a civilization. It is therefore vital to hand on to some future generation the impulses we have rekindled. The search back to the values of early music is as vital, in fact may be more vital, than many musicians amongst us care to admit, and perhaps of more consequence than of the contemporary music being composed in our time.'

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How to hold a lute: historical evidence from paintings

ROBERT SPENCER

Looking at the three pages of lutenists illustrated in the April issue of *Early Music* (pp. 137-39), I was reminded that artists have often unwittingly recorded information not available elsewhere today.

This is specially true of the medieval lute, since no instrument or playing method has survived. The artist tells us that it was not necessary to sit down in order to play. Because the instrument was not as big as the renaissance lute, the player could support it against his chest with the right wrist under the bridge. The left hand also supported the neck as no ribbon is used around the players' shoulders. The quill was held between thumb and index finger, but unlike modern pencil-holding, the other end is steadied between index and middle finger. (1)

About 1500, many changes affected the playing position. The lutenist replaced the quill with thumb, index and middle finger tips, often playing more than one note at a time. The lute acquired more strings, eleven or twelve played as six, and it grew in size, obliging the lutenist to sit down.

The right forearm now presses the lute down onto thigh or even a table (as eventually recommended by Mace in 1676). (2)

Even the ten course 17th-century lute could be held in this way. (3 & 4)

The double-headed lute, with up to twelve courses, was end-heavy, needing more support, and we see the use of a foot-warmer as a foot stool in the ter Borch painting. (5)

Also on this lute we see a lace around the edge of the sound-board. The lace seems to have been introduced in the second quarter of the 17th-century, as the number of strings increased. It helped hold the glue joints of belly to ribs, and preserved the edge of the sound-board from wear. But it seems to me that it also provided a gripping surface against clothing, to prevent the lute slipping while playing. How else are we to explain the playing position of Mouton with his French lute balanced precariously on his coat? (6) There is another possible explanation which I spotted recently in a painting by Mieris. (7) The two ivory



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1. Matteo di Giovanni, fl. *1452* d. *1495, detail from* The Assumption of the Virgin, c. *1474, London, National Gallery.*

2. Agostino Carracci, 1557-1602, Man with a Lute, *1576, Boston, Museum of Fine Arts.*

3. Le Valentin, (?)1591-1632, detail from The Four Ages of Man, c. *1625, London, National Gallery.*

4. (?) Peeter Franchoijs, 1606-54, (?)Jacques Gaultier, c. *1635, Boston, Museum of Fine Arts.*

5. Gerard ter Borch, 1617-81, detail from Woman playing a lute, c. *1670, London, National Gallery.*



6



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buttons on the back of the lute are joined by a string on which are tied two loops. I suggest these could be looped over buttons on the player's coat or dress to help support the lute. The Victoria and Albert Museum has in its collection a lute on which the two small buttons are joined by a string, but no loops.

The really end-heavy chitarrone was supported by a band of material or leather fixed to a wooden hook behind and above the first peg-box. (8) The band ran across the left shoulder, behind the back, and hooked into a wooden eye fixed to the middle of the capping strip.



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6. Francois de Troy, 1654-1730, Charles Mouton, c. *1690, Paris, Musée du Louvre, engraved by Gérard Edelinck 1640-1707.*
7. Willem van Mieris, 1662-1747, detail from The Neglected Lute, c. *1695, London, Buckingham Palace.*
8. Theodore Rombouts, 1597-1637, detail from The Five Senses, *Ghent, Museum voor Schone Kunsten.*

Luthiers

Howard Schott visits the workshops of David Rubio and Michael Lowe

David Rubio has created a unique position for himself as an instrument builder. It is not merely as a lute maker that he is known, but he also enjoys an enviable reputation as a builder of viols, baroque violins and cellos, guitars and harpsichords. It is scarcely ten years since he made his initial lute, after perfecting his craft skills in the building of guitars which brought him his first fame. (The story of Rubio's going off to Spain after finishing a medical education and taking up the guitar, then the building of the instrument, and his years in New York as a performer and instrument maker is a fascinating one but not germane to his current work as a lute maker.) The 1965 lute was built at the urging of Julian Bream and as a model Rubio simply took the lute which that great performer had been playing. But after completing the instrument, the maker was not happy with the result. He went from New York to visit a well-known American lute maker, Donald Warnock, in Cambridge, Massachusetts. They had some lengthy discussions, after which Rubio went off to examine as many historical instruments as could be seen, especially those in the Boston Museum of Fine Arts. Eventually he returned to his studio with his drawings and measurements. An improved version of the original lute finally was finished, also an 8-course model in renaissance tuning. Rubio is frank to admit that he made many modern compromises at the time to suit the playing style of a famous artist. Today he utterly rejects those compromises, which mainly involved the use of fixed metal frets and heavier tension on the strings, so that a guitarist would not find the action very different from that of his accustomed instrument. There was also felt to be a need to produce an instrument whose sound could fill large halls. The parallel between the development of the 'modern lute' and the 'modern harpsichord' is evident.

But let it not be thought, however, that Rubio rejects all that he learnt during his long association with Julian Bream, even if their current thinking on aspects of lute making and playing may be very different. Rubio says with genuine gratitude that he first was made aware of a well focused sound and of the essential value of quality and balance rather than mere volume of sound when Bream explained his interest in the 'polyphonic' guitar, that is one which could project the multiple lines of baroque music more effectively. In any event, Rubio's own approach to sound was from the start, while still working from the guitar towards the lute, more Spanish than German influenced. Much as he admires the work of such outstanding German guitar builders, for example, as the senior Hauser, he feels that German instruments of all types tend to be heavy in construction, using much fine wood but somehow not achieving great tonal charm. He is also doubtful of the musical value, except perhaps in some French music, of the thick and very plummy bass admired by certain players.

Rubio continued his research and began copying historical prototypes by J. C. Hoffman, Joachim Tielke and Michielle Harton. While still in New York, he made a dozen lute moulds, but recalls scrapping all but four of them as unusable when packing up to return to his native England in 1968. But fundamental questions arise when the word 'copy' is used. Rubio scrupulously avoids the term and presents the instruments he builds as re-creations. Based on his investigations and his practical experience in building, he believes that, while the methods of the great masters can be discerned in museum specimens, so that their objectives can also be made out, if the modern maker tries to copy precise wood thicknesses, the resulting instrument will be very different from the model. The dehydration of any historical lute has probably led to a loss of about half its original weight. The type of timber available today is necessarily different in certain respects from that used by the old masters. Mainly it is supplied by South German mills which have long specialized in preparing wood for musical instrument makers. But fashion and the successive depletion of old forests have brought about successive changes in the origin of the timber supplied. At one time the Black Forest furnished much of this wood. Later Romania and Czechoslovakia were favoured sources. Today Yugoslavia has come into prominence. To be sure, the species remain the same but the individual trees are produced under different soil and climate conditions. In the last analysis each tree is an individual.

The capable lute maker must understand how timber works and is to be worked. If he has a clear conception of what the original historical model was supposed to be, then this conception must be adjusted to the timber at hand in order to produce a truly comparable modern instrument. There are limits to real historical knowledge, Rubio points out, and the gaps must be filled out by our experience.

As to the influence of players on his work, he believes that it is essential to listen to as many good players as one can. But he notes wryly that sometimes even the best players try to lay down conditions 'for orthopaedic rather than tonal reasons'. For example, they will have special wishes about

the shape and thickness of the neck, some evincing strong preferences for flat and thick necks, others for very rounded and full necks. Particular players will wish certain types of peg to be used, which can affect the shape and size of the peg-box and ultimately the balance of the entire instrument. But the central controversial points, of course, remain the stringing and action of the instrument. Some players of great repute have fortunately since revised their ideas so that they no longer insist on such light stringing as to underexploit the lute's tonal resources. In the case of one renowned lutenist, Rubio noted that he could lift the strings of his instrument a full inch when he wished to measure them with a micrometer! One obvious reason for understringing is that ornaments are made easier to play. But, in Rubio's view, this is an 'orthopaedic' compromise, an undesirable technical expedient. There is more of a general consensus today about historical stringing than there was even three years ago. He is following the current experiments with gut strings with great interest.

Of course, the related problem of pitch remains to plague the lute world. Many young lutenists believe that in renaissance tuning the top string sounded g′, the precise number of vibrations depending on the pitch level in use at the time and place. Well and good, but one must take the dimensions of the instruments into account. The first string of a lute with a string length of 59-63 cm can literally be tuned to a modern g′ even with gut strings. But the 8-10 course lutes of later periods often ran to much longer string lengths on which that would be impossible. Generally speaking, he correlates pitch and string length as follows:

59-62 cm g′
63-64 cm f♯′
65-67 cm f′
68-69 cm e′

If one tries to exceed these limits by the use of thinner strings, the result is a top string with a tone lacking body. Shortening a historical model to raise the pitch also shortens the fingerboard, so that the resulting truncated lute is unusable for the full repertoire of music for its type.

Rubio believes that, while a maker must take firm stands and speak out with authority on purely physical questions like string tensions, he should be ready to build any worthy historical model to which he has access. But whether the mould is already on hand or to be made from measurements of an old lute, it is essential that the player describe very precisely what the intended use of the instrument is to be.

He declines to contrast current British lute making with continental styles of building, feeling that this is a subject for a connoisseur or critic rather than a luthier. He did point out that there seems to be a deeply-rooted and serious tradition of lute-playing on the Continent which has not yet been fully matched in Britain, where it has not yet attained the same status as a recognized speciality. His own lutes are mainly for export to the Continent. Distinguished performers and teachers like Eugen M. Dombois and Anthony Bailes in Basle, Gusta Goldschmidt in Amsterdam, and Toyohiko Satoh in The Hague have already had many Rubio lutes, which naturally led to orders from their pupils and admirers.

The question of professionalism cannot be avoided because the lute movement, especially in Britain, is still afflicted with a certain unhealthy amateurism, a kind of hobby approach. The chains of scholarship which bind together players, teachers and instrument makers have not yet been firmly forged. All too many lute builders when questioned on this point or that, simply answer, 'That's my idea', or 'I like it that way', or 'Mr X likes it that way'. There is a clear lack of leadership in the movement. Regrettably few players and lute makers understand that dedication and single-mindedness are the price of achieving more than mediocrity.

Rubio works together as a lute maker with his stepson, Reid Galbraith, a talented young man aged 21, who has found the lute the most congenial instrument for his craft skills. After serving brief apprenticeships in the keyboard shops of Rainer Schütze in Heidelberg and Derek Adlam in Goudhurst, Galbraith returned to the Rubio atelier and, in a relatively short time, has gained a reputation as an up-and-coming builder of lutes. He, too, finds his principal market on the Continent.

At the moment European lutenists are clamouring for chitarrones, which the Rubio shop now produces along with their models of 8- and 10-course lutes in renaissance tunings, theorbos and theorbo-lutes, and baroque lutes. The product mix is remarkably even. Most of the continental lutenists want at least one instrument for renaissance music and one for the baroque repertoire. Ideally one might well desire four or five different lutes, more than most players can afford. While an all-purpose lute is clearly impossible, the ideal of a general-purpose instrumental sound has occasionally been realized, e.g. in the English 17th-century viols which were much appreciated by contemporary continental players because they were tonally so versatile and flexible.

So far as 'new designs' are concerned, Rubio says that he does not understand their aesthetics. To him, the lute is an historical instrument and that is what he builds. A 'new design' seems as anachronistic as a Queen Anne television set. Contemporary composers still have to create a real body of new lute music. Most modern compositions for the lute seem to call for the guitar, rather the way so much 20th-century harpsichord music seems conceived in terms of the modern piano.

Michael Lowe made his first lute at the age of 16 while at Manchester Grammar School. The instrument, oddly enough, was based on the very lute which has continued to influence his work, and which he has only recently measured and anatomized in even greater detail, the Hans Frei lute in the Warwick County Museum. Lowe's first effort was

based on Michael Prynne's article in Vol. II (1949) of the *Galpin Society Journal*. He also read extensively at the Manchester City Library, where the Watson Collection, although it numbers no lutes among its instruments, does possess all the principal organological references. A gifted linguist, Lowe ploughed through Praetorius and Mersenne in the original editions. He was also greatly helped by Ian Harwood at the time. Lute making was then put aside, but not lute playing, of course, whilst he took his degree in classics at Durham, and then a diploma in classical archaeology at Oxford. During his student days he made a somewhat better '10-course theorbo-lute' for his own use. He now jokingly says that he 'knew no better in those days', for he thinks it doubtful that any such type ever existed historically.

The real turning point in his development came at the 1971 Breukelen conference, where he first made contact with continental lutenists and, more important, instrument builders, especially Jacob van der Geest and Nico van der Waals. He later spent a few invaluable weeks working with van der Geest at his shop in Switzerland. In England he has benefited greatly from contact with his Oxfordshire neighbour, only a few villages away, David Rubio. He continued to make lutes during 1971-2 on a semi-professional basis for clients in Britain. On returning to Breukelen in 1972 with some lutes of his make, Lowe was rewarded by his first export orders.

Not unexpectedly in a trained archaeologist, Lowe's approach is historically orientated. Ideally he would wish to copy fine original instruments, but only an opportunity to restore old lutes, to have them in pieces in front of one, would allow him to achieve this. As so many old lutes are unplayable, a re-creative process is unavoidable. However, many modern lute makers unfortunately do not even try to copy the basic essentials of old instruments.

In more than 250 years of solo playing, the lute underwent great changes. It is essential for today's builders to understand every aspect of this development, including surviving lutes, the music for and with lute, the iconography of the lute and even the literary references to it. For him, a lute is essentially no different from a Greek pot, an artefact which happily has been preserved by an accident of survival. There are only a few hundred authentic survivors and Lowe hopes to get to know as many as possible so as to be able to form a complete picture as he can of the lute as it really existed. The modifications made to historical lutes during successive repairs and restorations are of great assistance in mapping the history of the instrument in general.

At present his own production concentrates on two basic models of lutes in renaissance tuning. The first of these is based on the Hans Frei instrument and is in a long, thin, tapered shape. The original disposition was probably 6-course, and Lowe offers versions in from 6 to 10 courses. The second model is derived from late 16th-century prototypes by Tieffenbrucker and Harton. Its more rounded shape involves the use of a large number of yew-wood ribs. It is available in models of from 7 to 10 courses. Next comes an interim type, a 10-course lute with a long neck, single peg-box and 10 frets. It can be used with a variety of early French baroque tunings. It is also based on the Hans Frei prototype, but this is not unhistorical because we know that the French modified old Bologna lutes to make them into larger instruments. For the standard D minor tuning of later French baroque lutenists, Lowe offers an instrument with 11 courses on a Frei or J. C. Hoffmann body. By the addition of a bass rider, this model can be altered to a 13-course late German baroque lute, suitable for Bach and Weiss. Lowe has also made two sizes of chitarrone and has received orders for a number of other types of lutes and cognate instruments.

He is following the current investigations into older types of gut strings with great interest. The main problem is producing bass strings of gut which really work. Modern performers, with their predilection for rich, booming basses, may not like the results.

Clients often ask for instruments which never existed and the maker has to clarify their thinking, not always an easy task. He certainly welcomes intelligent criticism from qualified players. Although apparently isolated in his cottage, 'The Hermitage', in a village near Woodstock, he actually keeps in close touch with musical life in Oxford and London, and regularly travels to the Continent to buy wood, deliver instruments, and to renew contact with colleagues. He hopes that there will be increasing contacts between the lute movement in Britain and continental enthusiasts.

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Two more Dufay songs reconstructed

DAVID FALLOWS



A Dufay song with an incomplete text is no Dufay song at all; for the full poetic form is so important to the structure of the music that anything less than the complete text leaves the song seriously depleted. Since practically all the known sources of Dufay songs come from countries where French was not the native language, many survive with either corrupt or incomplete texts. In his edition of Dufay's secular works Besseler managed to correlate some of the fragmentary text openings in the music manuscripts with complete poems in the poetry manuscripts of the time, thereby reconstructing several of these songs. But others remain in fragmentary state and are therefore useless except to the historian. So it is fortunate that two more songs by the premier songwriter of the 15th century can now be reconstructed in their entirety thanks to the emergence of their complete texts. They appear in the supplement.

The first new text was already published half a century ago. It appears in the poetry source that has long been known as the largest extant collection of 15th-century song texts: the Rohan manuscript.[1] Dating from the 1470s and written in Paris, the manuscript contains 663 poems of which musical settings survive for over a hundred, among them eleven by Dufay, eleven by Busnois, ten by Binchois and nine by Ockeghem. It is therefore the obvious place to find a new Dufay poem. And the only reason why Besseler missed the poem *En triumphant de Cruel Dueil* is that the musical source presents the first line of the poem incorrectly:

Je *tri*umphe de crudel duel
Mal angousseux *est* mo*n* acueil
Et tout mo*n* ben p*ar*fait martirre
Je ne scaroy mo*n* mal descripre
Ne dire a dont ie me dueil.[2]

The first stanza in the Rohan manuscript reads far more convincingly:

En triu*m*pha*n*t de Cruel Dueil
Dueil Angoisseux est mon accueil,
Et tout mon bien n'est q*ue* martire,
Et ne saroie mon mal descripre
Ne dire ce dont je me dueil.

This manuscript then completes the poem; but it also shows the extreme corruption of the text in the Oporto manuscript which was copied in Italian lands, probably in Ferrara.

A surprising feature is the prominent appearance of the words *Dueil Angoisseux* at the beginning of the second line and of *Triste Plaisir* at the beginning of the second stanza. Dufay was surely perfectly well aware that these are the titles of two famous songs by his great contemporary Binchois.[3] As early as 1440 Dufay and Binchois had been mentioned together in a poem by Martin le Franc; and several meetings are documented both in 1434 at the wedding of Louis and Anne of Savoy[4] and in 1449 when both were canons of Sainte-Waudru, Mons. The few surviving details of the friendship of Dufay and Binchois have recently been augmented by the discovery that in 1462 Ockeghem stayed at Dufay's house in Cambrai.[5] Ockeghem's musical debt to Binchois is declared in his Missa *De plus en plus* and in his famous lament *Mort tu as navré de ton dart,* just as his debt to Dufay appears in the Missa *Se la face ay pale.* So the new evidence of Ockeghem's presence in Cambrai with Dufay

strengthens the impression of his allegiance to both older composers and perhaps strengthens the bond between Dufay and Binchois.

The inclusion of these two Binchois song titles in *En triumphant de Cruel Dueil* can hardly have gone unnoticed by Dufay; and it is difficult to think of any reasonable alternative to the suggestion that it was intentional, intended as some kind of homage to Binchois. What, then, could be the nature of this homage? Considering the text, it can be little other than a lament at his death. Ockeghem's lament specifically names Binchois, but Dufay's approach is different: the poem's implications are oblique. Couched in the rhetoric of courtly love, it is a lament at the loss of a friend. Given that the citation of the Binchois titles cannot be accidental and given the nature of the poem, it is difficult to escape the conclusion that this was Dufay's lament for Binchois.

Traces of the Binchois style may be seen after the midpoint cadence at bar 15. First, there is a sudden slowing of the harmonic rhythm here, reminiscent of what Binchois did in the second half of his *Dueil Angoisseux* and in *Adieu jusques je vous revoye.* Second, the trochaic metre that dominates these bars is similar to that which permeates so many Binchois songs and is extremely rare in those of Dufay. Third, the nature of the line and the spacing of the texture at this point even suggests that it may be a direct quote from Binchois, though I have been unable to locate any definite source.[6]

But there is little else of Binchois here, unless it be the discord leading into the final cadence—the F in the Contra is far more characteristic of Binchois than of Dufay. Otherwise the song is a fine example of Dufay's late style. Extraordinarily long vocal lines wind around and move quite independently of the barlines which are more clearly delineated by the two lower parts. And the glorious final melisma, beginning from a cadence on the third beat of the bar, is very much Dufay's own.

To suggest dating this song as late as 1460, the year Binchois died, is admittedly contrary to much recent thought on the chronology of Dufay's work.[7] However it may be pointed out that the received opinions on the later dates are far more tentative than those for the early works of the years 1420-40. The only securely dateable late work is his lament for the fall of Constantinople in 1453; but the necessary guesswork for the last two decades of Dufay's life is made easier by Planchart's convincing argument that the Missa *Ave regina celorum* was written in 1472[8] and by the evidence of continued activity from the accounts of Cambrai cathedral whose scribes copied the hymn *O quam glorifica* (1464) and the Missa *da Requiem* (1470) and described both as new compositions.[9] Though both works are lost, they at least show that Dufay was still composing in his last years, and some of his surviving work must be this late. Certainly, the use in *En triumphant* of small note values otherwise found only in the late Bergerettes *Malheureulx cueur* and *De ma haulte et bonne aventure* points towards a late position within Dufay's secular work. Stylistically, *En triumphant* could well date from the time Binchois died. The strongest argument against such dating would be the commonly held opinion that the Oporto manuscript containing the music dates from around 1440.[10] I am preparing a longer article on this manuscript in which I propose a revised date nearer 1465, on the basis of independent evidence.[11] Until then the theory that this song laments the death of Binchois in 1460 must rest on the arguments presented here and on the evidence of the magnificent music itself.

The manuscript n.a.fr. 15771 in the Bibliothèque nationale was acquired from the Phillipps collection in 1965. In the few years it has been in Paris it has been mentioned in passing by literary historians, but only recently been subjected to a fuller study by Annie Angremy.[12] One of the poems, *Mon bien m'amour,* ascribed to 'Le Cadet d'Alebret', fits exactly to the Dufay song preserved with that text opening in Trent MS 87.

A little caution is in order here, for several poems survive with this common opening: for instance, F. Lachèvre's *Bibliographie des recueils collectifs de poésies du XVIe siècle* (Paris, 1922), lists four others. But each of these must be rejected either on the grounds of having the wrong form or of appearing in sources far too late to be likely to contain Dufay poetry. On formal grounds the new poem fits Dufay's music perfectly. A glance at the Discantus line shows that it is appropriate for a four-line poetic stanza: each musical line fills approximately six bars and ends with a cadence. It also seems likely that the music was written for an eight-syllable line, not the equally common ten-syllable line, since the density of the word-setting would become uncomfortable if the lines were any longer.

Further evidence in support of the claim of this poem as the correct one for music is found in the manuscript, N.a.fr. 15771 is closely connected with another Bibliothèque nationale manuscript, f.fr. 9223, which was edited nearly a century ago by Gaston Raynaud under the title *Rondeaux et autres poésies du XVe siècle* (SATF, 1889). The two manuscripts share sixty-six poems; both contain a large number of ascriptions; and both have usually been connected with the court of Charles d'Orléans at Blois, established after his return from imprisonment in England in 1440, and at the height of its creativity in the 1450s. One of the young men around Charles at this time was the Cadet d'Albret, author of *Mon bien m'amour* and grandson of one of the nobles who had fallen beside Charles at the battle of Agincourt.[13] Dufay's connection with the same circle would have been known to Besseler if he had used Raynaud's edition. The Bergerette *Malheureulx cueur* appears here ascribed to Le Rousselet; and the Rondeau *Les douleurs* is ascribed to Anthoine de Cuise both here and in n.a.f.fr. 15771.[14] Under the circumstances, then, it is no particular surprise that these sources provided the poem for Dufay's *Mon bien m'amour.*

The existence of three Dufay songs on poems by writers who had connections with the Blois court might perhaps be a pointer towards further biographical information on the composer. The only known list of the chapel of Charles

d'Orléans (Paris, Arch. nat. KK271, f. 23*v*) covers the very years attributed to the two poetry manuscripts, 1455-56. It contains no reference to Dufay, though it does mention the composers Guillaume le Rouge, Johannes Roullin and Pierre Billart; but in any case it is far more likely that Dufay would have been present as a distinguished visitor than as an employee, at this stage in his career. From 1451 to 1458 he was absent from Cambrai cathedral; and although his main connections in those years were with the court of Savoy, he was a celebrity and relatively free to travel as he pleased.

Where this new song fits into the canon of Dufay's works, it is difficult to tell. Besseler, who presented the songs in his edition in chronological order, placed it immediately before *En triumphant de Cruel Dueil,* which we now believe to have been written at the end of 1460. *Mon bien m'amour* can hardly have been that late, but it could well come from the 1450s, despite its appearance in a relatively early source, Trent 87.[15] The nearest in style among Dufay's other songs is the strange Phrygian Rondeau *Adieu, quitte le demeurant*[16] which Besseler dated even later than *En triumphant.*

Mlle Angremy's studies into the Phillipps manuscript support a latish date, for she noticed that the poem *Mon bien m'amour* appears in yet another source, one that has long been known to music historians as containing song texts: Paris, f.fr. 1719.[17] As with *En triumphant* in the Oporto manuscript, *Mon bien m'amour* is here disguised under a slightly different first line: *Mon bien, ma dame et ma maistresse.* The manuscript is particularly important as a source of poetry for the songs of a younger generation of composers: Hayne van Ghiseghem, Busnois and Ockeghem. Of Dufay and his contemporaries it contains very few poems indeed; and all seem to be late works. The appearance of *Mon bien m'amour* in this manuscript, albeit with the first line changed, suggests two things: first, the song may be much later within Dufay's output than its relatively simple style might suggest; second, the poems for the remainder of the fragmentary Dufay and Binchois songs may well be closer at hand than we think, merely disguised under altered opening lines.[18]

[1] Berlin-Dahlem, Kupferstichkabinett, MS 78 B 17; complete ed. by Martin Löpelmann, *Die Liederhandschrift des Cardinals de Rohan,* Gesellschaft für romanische Literatur, xliv (Göttingen, 1923). The manuscript would more correctly have been named after Louis Malet de Graville, its original owner; but the name of Rohan, its 18th-century owner, is used throughout the modern literature so it is retained here.

[2] Oporto, Biblioteca pública municipal, MS 714. Of the nineteen songs in the MS, seven are ascribed to Dufay and four of these are otherwise unknown.

[3] The poems are by Christine de Pizan and Alain Chartier respectively. For the songs see Wolfgang Rehm (ed.), *Die Chansons von Gilles Binchois (1400-1460),* Musikalische Denkmäler, ii (Mainz, 1957). There are at least four earlier editions of each.

[4] Dufay was master of the Duke of Savoy's chapel for the wedding; Philip the Good of Burgandy brought with him his own chapel, of which Binchois was a member. This must have been the occasion which Martin le Franc describes in his poem *Le Champion des Dames* at which Dufay and Binchois were astonished at the playing of the two blind vielle players from Spain who had arrived at the Burgundian court two months earlier (see Marix, *Histoire de la musique . . . de la cour de Bourgogne,* 1939, p. 117), and were taken to the wedding (op. cit., 30). The occasion Martin describes is normally considered to be the Peace of Arras a year later. But by then the playing of the blind men would no longer be a novelty to Dufay—if indeed he was present at the Peace of Arras, which seems unlikely.

[5] Craig Wright, 'Dufay at Cambrai: Discoveries and Revisions', *Journal of the American Musicological Society,* xxviii (1975).

[6] Thomas Walker pointed out to me that Ockeghem's lament for Binchois almost certainly contains a direct quote: the first four bars of the three lower parts are underlaid with the word *Miserere* and the style is very much that of Binchois. See the edition in Jeanne Marix, *Les Musiciens de la cour de Bourgogne au XVe siècle* (Paris, 1937), 83. Here again, I have not been able to locate the source, either in Gloria or Agnus Dei movements of Binchois nor anywhere else in in the Trent MSS, the Aosta MS or the Munich MS.

[7] The standard thinking on the chronology of Dufay is found in Heinrich Besseler, *Bourdon und Fauxbourdon* (Leipzig, 1950) and in Charles Hamm, *A Chronology of the Works of Guillaume Dufay* (Princeton, 1964).

[8] Alejandro Enrique Planchart, 'Guillaume Dufay's Masses: Notes and Revisions', *The Musical Quarterly,* lviii (1972), 1.23.

[9] Jules Houdoy, *Histoire artistique de la cathédrale de Cambrai* (Lille, 1880), 195, 198.

[10] See Nino Pirrotta, 'Two Anglo-Italian Pieces in the Manuscript Porto 714', *Speculum Musicae Artis: Festgabe für Heinrich Husmann* (Munich, 1970), 253-261.

[11] 'Robertus de Anglia and the Oporto Song Collection' in a volume of essays in memory of Thurston Dart, ed. Ian D. Bent and Michael Tilmouth. The arguments for a later date are based largely on the distribution of concordances, on the notational practice, and on material linking the manuscript directly with Robertus de Anglia.

[12] Annie Angremy, 'Un nouveau recueil de poésies françaises du XVe siècle: Le ms. B.N. nouv. acq. fr. 15771', *Romania,* xcv (1974), 1-53.

[13] See the article by J. Balteau in *Dictionnaire de biographie française,* i (1932), 1310-11. From 1456 d'Albret was Seigneur de Sainte-Bazeille, so the two ascriptions calling him Le cadet d'Alebret must be earlier than this. He was executed for treason on 7 April 1473.

[14] The most recent summary of the life of Anthoine de Cuise is in Angremy, op. cit., 12-14. She shows that the spelling 'Guise' in n.a.fr. 15771 and f.fr. 9223 is erroneous. This spelling must therefore be corrected in my notes to the record *Dufay: 15 songs* (Arch Records, 1751). To the same notes should be added the ascription of *Malheureulx cueur* to Le Rousselet (see below). I also incorrectly claimed that Le Cadet d'Albret was a nephew of Charles d'Orléans: of course he was no such thing, but rather the great-nephew of Charles's most famous ally, Bernard d'Armagnac.

[15] Trent 87 was compiled piecemeal over a number of years; among its later works is a Mass cycle by Pullois which cannot date before 1450 and may be even later.

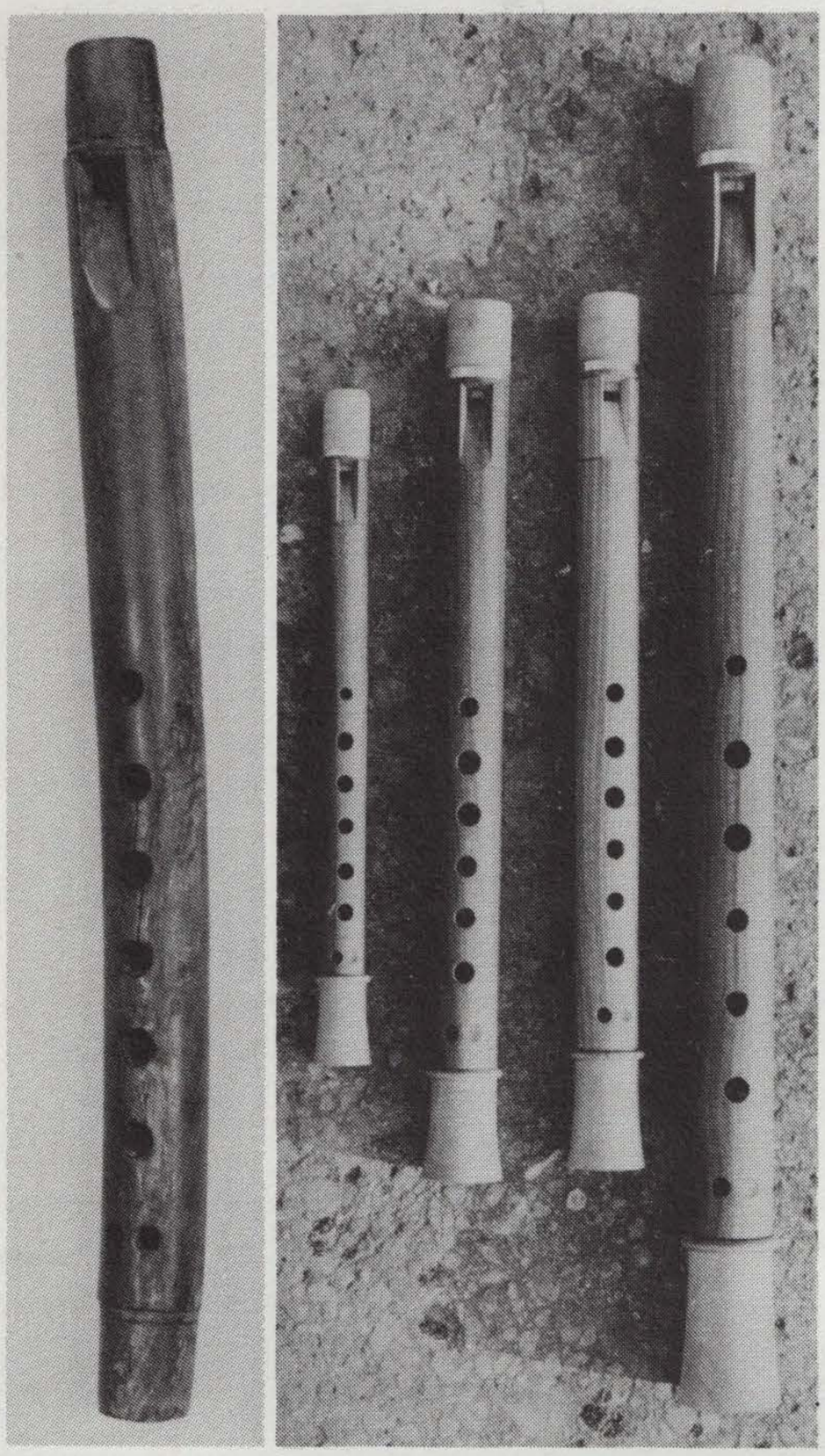
[16] It might be worth adding that Besseler must be wrong in his implication that the first line of this song is *Adieu, quitte le demeurant de ma vie.* An eleven-syllable line is not found elsewhere in Dufay, nor in the songwriters of his time. The music supports the hypothesis that the original poem had an eight-syllable line. *De ma vie* is therefore the beginning of line two. The remainder of the poem is lost.

[17] For an inventory of contents and a partial transcription see Marcel Schwob, *Le Parnasse satyrique du quinzième siècle: Anthologie de pièces libres* (Paris, 1905).

[18] I should add that several other people have probably noticed these new texts. Professor Frederick Crane of the University of Iowa mentioned the case of *En triumphant* to me a year after I had recorded the reconstruction presented here; and the Comtesse de Chambure made comments that indicated her own knowledge of the *Mon bien m'amour* text source. I am grateful to both for their kindness, as also to Margaret Bent and Stanley Boorman who read an earlier draft of this paper.

The medieval recorder

HORACE FITZPATRICK



Left. The 'Dordrecht' Recorder, c. 1250, Gemeentemuseum, *The Hague.*
Right. Quartet of medieval recorders made on the Dordrecht pattern. Left to right: descant in f''; two means or altos in c'; tenor in f. Another prevalent combination was two descants, mean and tenor. Photograph by Julian Plowright.

Performances and recordings of earlier music often suffer from curious anachronisms and anomalies. Many of these spring from the demonstrably false assumption that since the music survived the instruments, presumably any instruments made since the time of the music's composition will do. But in fairness, the right instrument often cannot be borrowed from the museum which preserves it, or else a modern copy of the original is not available. This is particularly true of medieval instruments. Many a present-day medieval ensemble contains a good number of renaissance instruments simply because their counterparts of two to three hundred years earlier cannot be had in any form.

The medieval recorder is a case in point. The major writings on the history of the recorder such as Degen (*Geschichte der Blockflöte in den germanischen Länder,* Kassel, 1939) or Hunt (*The Recorder and its Music,* London, 1962) move from the fipple-pipes of antiquity to the renaissance recorder with only a passing mention of the true medieval form of this instrument. Nor does the only detailed analysis of the recorder's physical development, Moeck's *Typen Europäischer kernspaltflöten* furnish more than a line drawing of the two surviving examples, together with a brief description.

One sees the recorder frequently in medieval illustrations from the 12th to the 16th centuries. Together with that other neglected medieval instrument, the bagpipe, and of course the shawm, it appears to have been one of the most widely-used of wind instruments during that time.

Clearly if the recorder of the Middle Ages could be identified and reconstructed authentically, the performance of medieval music of historic ensembles would benefit. A gap in the practical instrumentarium would be filled. An account of the blind alleys into which I was led in the course of this reconstruction would make amusing reading, but would waste a good deal of valuable space. However, as a warning to the unwary, it might be as well to report my blunders.

My most fallacious assumption was that the type of recorder illustrated in Virdung's *Musica Getutscht* (Basel, 1511) had a cylindrical bore which was implicit in its outer profile, and therefore represented the late medieval type. (The taper reamer was only beginning to come into use towards the end of the 15th century. This is surprisingly late, considering that in the first century B.C., both Vitruvius [*Libri de Architectura,* X, ii], and Hero of Alexandria [*Mechanica,* II] mention taper bits in connection with water taps.) Virdung says that you may have recorders at any pitch you like, provided that the smallest, the descant, stands a fifth above the tenor or mean, and the bass a fifth below that. This would give the bass in f, the tenor in c′ and the descant in g′′. (Elsewhere he says that the descant can be in f.) Assuming that modern pitch is the most practical, since Virdung's pitch is unknown, these pitches produce a reasonable set of instruments.

But the fingerings would not obey those in Virdung's tables. The reason for this is not far to seek. Although Virdung's recorders show a cylindrical outer profile, his fingerings show their inner profile to be

conical. This obviously holds true of the shawm illustrated next to the recorders. One of the difficulties posed by Virdung's woodcut illustrations is that there is no hint of scale or proportion. The fontanelle on his bass recorder implies a larger instrument, possibly in F; but the largest practical cylindrically bored recorder is that in f, an octave higher. A variety of greater lengths were tried, but the 17″ sounding length allied to a ¾″ bore seems to represent the lowest limit for a workable cylindrical bore. The Virdung consort may well be larger in size, but until actual examples of these instruments come to light, the 'Virdung' recorder remains for these and many other reasons an unknown entity. Recorders bearing Virdung's name are currently on the market. I should be interested to know whether their makers can point to more evidence than conjecture in support of their reconstructions.

Blunder the second, though fortunately not on such a large scale as the 'Virdung' experiments, was to transfer to the recorder the voicing and proportions of the cut-up from the gemshorn and bone pipe. Since these were the recorder's early contemporaries, surely their voicing would apply.

This principle is not applicable to a cylindrical wooden pipe. Not only are the bore profiles different, but the inertia of wood as opposed to bone or horn is less when treated as a resonator. This factor seems to require more compression of the edge tone, generated by the voicing lip, before it will excite the standing wave—the acoustical length of the air column in the bore—sufficiently to cause the walls of the recorder to vibrate as a resonator. This greater compression is achieved by means of a narrow mouth, not a wide one as in the gemshorn and bone pipe. The medieval pipe-maker knew this empirically if not instinctively; but unfortunately for us this knowledge was never written down.

A study of more than a hundred contemporary illustrations of recorders showed that there were as many different models. Nevertheless three definite types were discernible. The first, with a cylindrical body and bore, is encountered *c.* 1200 and continues in use up to *c.* 1500. The second, to judge from the date at which the taper reamer came into use, still had a cylindrical bore, but contracted in its profile towards the foot. The reason for this lay clearly in the fact that thinner walls towards the bottom result in low notes which speak more clearly. This second type appears towards the end of the 14th century. How long it remained in use is impossible to say, for its outer appearance resembled that of the third type. This comes into being round about 1485-90. Its bore follows its outer profile, giving a virtually consistent wall thickness throughout the length of the bore. This is the renaissance recorder. But as a basis for a reconstruction, many of these illustrations are of no use because the anterior side of the instrument is not shown. It is impossible to tell whether the instrument is a flageolet, which has no thumb-hole, or a recorder, which has. One is well advised not to put one's entire faith in pictures.

At a point when the 'Virdung' experiments were proving to be fruitless, I was able to examine the 'Dordrecht' recorder in the Gemeentemuseum at the Hague. The curator of the musical instrument collection, Dr Clemens von Gleich, is most warmly thanked for the many courtesies extended to me and to my assistant Brian Carlick.

This particular recorder was thought to date from *c.* 1450 by reason of the house of that date in the Dutch town of Dordrecht, under whose foundations it was discovered in 1958. Subsequent radio-carbon dating of the objects with which it was found however, prove it beyond doubt to have been made in about 1250.

Here then was an authenticated mid-13th-century instrument upon which a reconstruction could be based. But first a fundamental question had to be asked: was the original a good instrument and worth copying in its own right?

In its present state, the Dordrecht recorder is unplayable save for three notes in its lower octave. Even these furnish little evidence of the instrument's musical properties. The obvious course seemed to be that of restoring the instrument to a semblance of playing condition. To this Dr von Gleich agreed.

But on reflection, the responsibility seemed too great. Here was the only complete and surviving medieval recorder. Was the possible revival of its musical properties justifiable if the slightest alteration might result from the process of restoration?

I put this question to the conference of museum curators and restorers which Dr J. H. Van der Meer convened at Nuremberg last May. After a long discussion, during which a great deal of new information was presented by the many experts taking part, it was decided that none of us knew enough yet to undertake such a risk. (A detailed physical description of the Dordrecht is given in that paper, together with the evidence which led me to conclude that it is of English manufacture.)

The only course open, then, was to make as exact a copy as possible and see what it told us. There is a strong variation factor in copying any instrument—or

bow, for that matter: players will often reject modern copies because they deviate, however slightly, from the original. This is pure ignorance. A maker must obey the dictates of the tool as it works the wood. So long as the right timber and tools are used, and the underlying principles understood, the copy will resemble what the original maker would have produced given the same circumstances. There is, strictly speaking, no such thing as an exact copy unto itself.

Using close-grained plumwood similar to that of the original, and aided by casts of the mouth and rubbings of the note-holes, an instrument was made in my workshop which was dimensionally an exact copy. The voicing was identical, and yet, true to the law of perversity just mentioned, the result was unsatisfactory. Only after a number of attempts could the individual qualities of timber and design be reconciled with the measurements of the archetype. I am much indebted to my assistant Brian Carlick for carrying out these discouraging experiments.

Referring to the Gemeentemuseum's photograph, it will be seen that the Dordrecht terminates in a tenon at either end. These tapers clearly call for a head-cap and foot-joint. That these could be made from oxhorn was evident from the recorder in the anonymous late 15th-century painting in the National Museum at Prague (reproduced in Buchner, *Musical Instruments through the Ages,* Prague, 1974) but with incorrect dating). Fitting a foot enabled the seventh hole to give a whole-tone from the fundamental, which turned out most conveniently to be C at 517.3 or modern pitch. This agrees with the original recorder as well.

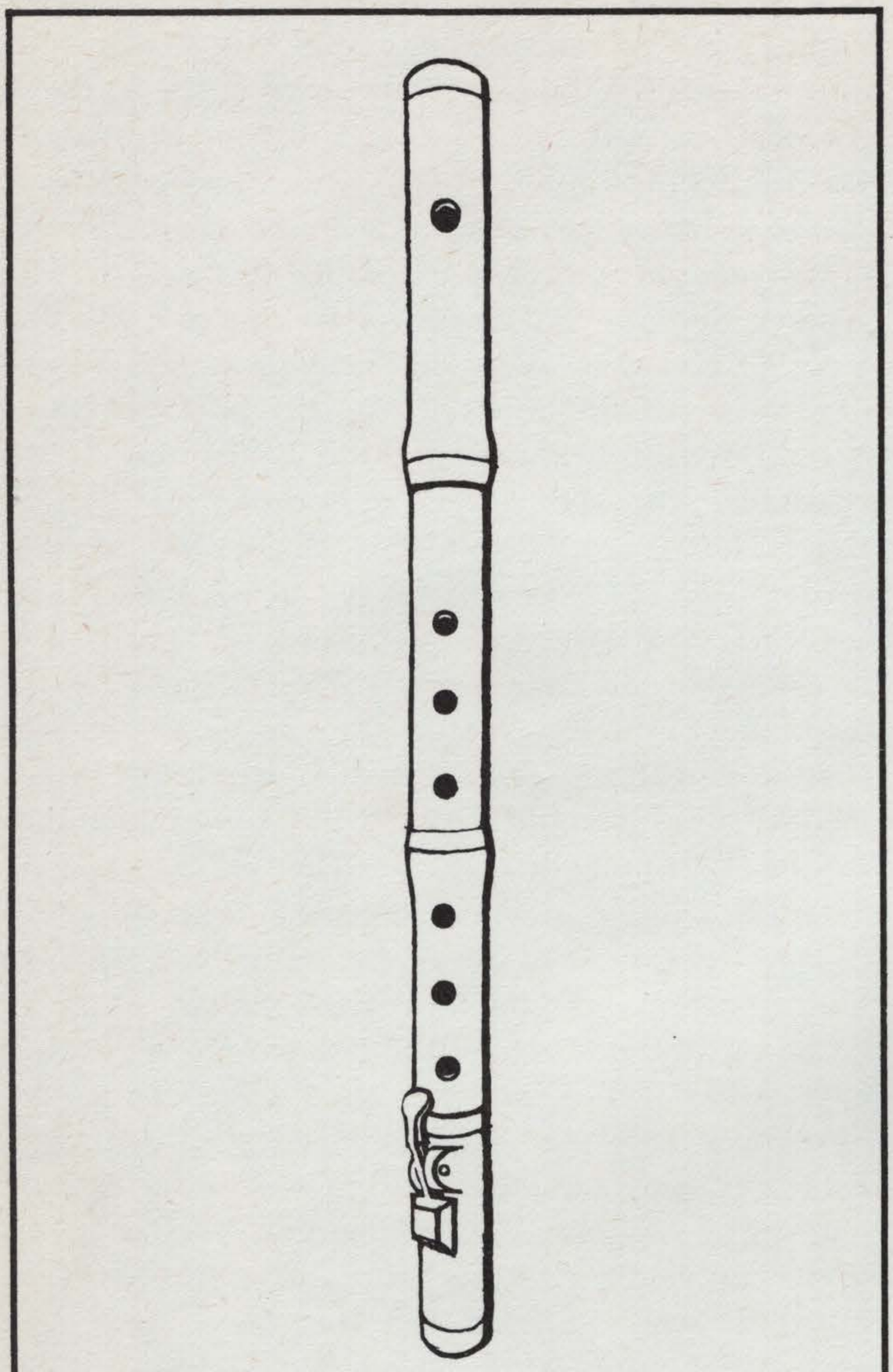
A number of paintings and drawings show the type of mouth which the Dordrecht instrument features, together with an implied headcap and beaded foot. The earliest of the more reliable instances of this occurs in the late 13th-century English illuminated manuscript, Ms. Douce 62, fol. 151 in the Bodleian Library. The others are given in the paper referred to earlier, the latest example appearing in the painting *The Month of April* by Francesco Cossa, 1470, in the Palazzo Schifanoia at Ferrara. I have adopted boxwood for the headcap and feet of our reconstruction on the principle that the medieval maker would have been sparing with his costly timber and on the museum policy of showing clearly what has been added that was not on the original. A sterling silver band reinforces the bottom of the head-cap. This metal was fairly common at the time; is less prone to corrode than brass; and has some historical justification, as we shall see.

Having evolved a successful Dordrecht replica standing in c′, it remained to extrapolate its principles into the smaller and larger members of the medieval recorder consort. We know from an anonymous English poem in Latin of *c.* 1160 that recorders were played in harmony together (*fistulae in accord harmoniae*). Other references to wind ensembles of the early 12th century mention their division into loud and soft, but are vexingly vague: Alain de Lille's *De Planctu Naturae* of *c.* 1160 tells us how the recorder had a cheering effect (Metrum IX) but nothing of its use in the ensemble. The anonymous author of *Squyr of Lowe Degre* (1440) is more helpful: his 'dulcet pipes of many cordes' (line 1077) are very likely playing in harmony.

Clearly the practice of playing in parts with recorders of different sizes was established by the beginning of the 13th century. Motets, virelai, and the chansons of the Ars Nova, Burgundian and Franco-Flemish schools would have been played on recorders as the occasion demanded. The earliest specific description of this practice comes in a poem by Olivier de la Marche, *Le Champion des Dames,* of 1454. This is a long epic describing the festivities attendant upon the founding of the Order of the Golden Fleece. Several days of banqueting were seasoned with musical performances between courses. All wind instruments appear in fours, whether trumpets, shawms or bagpipes; and on folio 159 he mentions 'quatre menestreux de fleutres'. Later a chanson, probably by Binchois, who attended the feast, was sung, and immediately afterwards played on 'flustes'. In 1468 de la Marche describes another occasion which was enlivened by the sound of the recorder quartet. This was the wedding banquet at Ghent for Charles the Fearless, Duke of Burgundy and his bride Margaret of York. Again the alternating of pieces played and sung, the four recorders this time dressed as wolves! '. . . et la se comparurent quatre loups aysans flustes en leurs pattes, et commencent les dits loups a jouer une chanson.'

The absence of specific descriptions of instruments at the time of the Dordrecht recorder's manufacture need not imply a lack of instrumental activity. Comparatively little was written down. But about 1370 people seem to have woken up to the fact that everything should be recorded, and from the early 14th century, court and municipal archives become much more helpful to the present-day researcher.

Only in the 15th century are we given an inkling of the relative size of the recorders in these quartets. In 1443 the Duke of Burgundy, according to a Court treasury entry, paid 100 Francs for a set of '4 flutes d'ivoire, l'une garnie d'or, et de perrieries, et les



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autres non garnies'. The presence of 'gold and precious stones' on 'the one' and not 'the others' would suggest that this was the smallest of the set. The 'precious stones' would most likely have been set on the metal band reinforcing the headcap. Silver, then fairly common, or gilt brass, would have been probable materials for this.

This is scant evidence, but it is backed up, not only in the ranges of the cantus, altus and tenor parts of the mid-13th-century Anglo-French motets and *Clausulae,* but in the physical behaviour of the reconstructed members of the medieval recorder family. Taking the Dordrecht copy as the altus or mean (of which there were two in the quartet; this agrees with Virdung as well) the cantus or descant would lie a fourth or fifth higher. Our reconstruction produced an instrument in f′′ which has a two-octave range. This represents the uppermost pitch limit of the cylindrical bore. Its keen, sweet tone marries with that of the mean; perhaps this is the cheerful pipe described by Alain de Lille.

Similarly the musical evidence of the Anglo-French Ars Antiqua, Burgundian and Franco-Flemish motets and chansons suggested a tenor instrument lying a fifth below the mean. (The lowest voice part is always called the tenor up to *c.* 1500.) This proves to be a workable size for the 'tenor', although it must be remembered that these are relative pitches, sounding an octave above written pitch. One indication of this is that this lowest recorder represents the lowest practical limit of the cylindrical-bore principle. This need not surprise us when we remember that the centre of gravity in ensemble pitch, both vocal and instrumental, was higher in the 13th and 14th centuries than it subsequently became. The instrumental families were gradually extended downwards by adding successively larger members from about the middle of the 15th century onwards. Not until the 16th century does the concept of the sixteen-foot great bass recorder emerge.

In the terms descant, alto or mean, and tenor which I have applied to this reconstructed medieval consort, my hope is to reflect the cantus, altus and tenor of the three-part vocal writing which prevailed at the period of the Dordrecht recorder's origin. To call them sopranino, treble and alto in renaissance nomenclature might initially be clearer, but would create an anomaly. It is in the interest of removing the anachronism of renaissance recorders in medieval music that so much time and research have gone into making a medieval recorder which is, one hopes, both practical and authentic. Let us not call it by names not of its own time.

Buying a harpsichord – 2

TREVOR PINNOCK

The 'ideal' harpsichord cannot be 'ideal' for the whole repertoire of harpsichord music. As one of the world's greatest harpsichordists is purported to have said, 'An all-purpose harpsichord is a no purpose harpsichord'. I believe that you should confine your search to classical instruments whilst remembering that many harpsichords proferred as 'copies' are inferior in every way to the best of the modern hybrid instruments.

Before buying an instrument you should take your time in hearing both old and new instruments. The former have sometimes suffered from the ravages of time or at the hands of well-intentioned restorers; the latter can often be heard in concerts and at makers' workshops. When you visit workshops, it is important to remember that you are dealing with busy craftsmen who cannot afford to spend whole afternoons chatting to casual visitors. Makers are usually helpful to customers who are not sure what type of instrument to buy and often recommend that the customer looks at those of other makers.

Cost is the disciplining factor for the vast majority of purchasers. A few years ago instruments were rather underpriced, but the huge increase of costs in raw materials and overheads and the need of the craftsmen to receive a slightly more realistic wage than they allowed themselves previously has forced prices up. Our comfort as purchasers is that a good instrument appreciates in value.

The most expensive instruments available in England are made by some of the finest makers in the world. Their instruments are seen on the concert platform frequently, and are sound investments musically and financially. Less expensive instruments are offered by less well established makers and by kit assemblers and the cheapest instrument is the unassembled kit which you make up yourself. If you are a good handyman with a fair degree of patience, this may prove not only the cheapest but the most pleasurable way of becoming the owner of a harpsichord. Kit harpsichords are good home instruments, if assembled well, and the most recent kits are of sound classical design. However, I have yet to hear a kit harpsichord with a tone of distinctive character. A harpsichord maker working on his own with low overheads can produce an instrument at the same price as an assembled kit and use rather better materials. Whether it is better or worse than the kit will depend upon the skill of the maker. Many makers have served a valuable apprenticeship by making a few proprietary kits, but we should distinguish between the true craftsman maker, who perpetuates a worthwhile craft, and the skilled kit assembler who is supporting a reasonable commercial venture.

Middle and low priced instruments vary in quality. The best middle price instruments compare favourably with the firmly established 'Rolls-Royces', the less good are dubious investments. Makers of the lower price instruments fall into two categories: those who have made bad instruments and continue to do so and those who are gradually gaining experience from their early mistakes.

I strongly advise any young professional player with little money to search out one of the makers who is trying to establish himself and whose instruments show promise. I know from my own experience that an exchange between maker and player is most valuable to both parties. In a maker we look for those qualities which we wish to have as performers: a belief in one's own ability, a healthy degree of self-criticism and an appreciation of the work of one's colleagues.

To assess the quality of an instrument, we should first cast our unskilled laymen's eyes over the joinery, regarding apparently careless work with suspicion. We must remember at the same time that there survive good old instruments which were by no means neatly made. Then we should turn our attention to the keyboards and action. These must be well made and of sound design to ensure a good touch. Too often we find actions which require superhuman fingers, fall into the 'old false teeth' category or simply fail to work. Of classical actions, the smoothest model is that of Blanchet, but it should be reserved for copies of 18th-century French harpsichords. Flemish actions are crisper as the pivot point of the key-lever is nearer to the player. Until recently makers have shown themselves unwilling to make exact copies of Flemish keyboards or of 17th-century keyboards which have short keyheads to the naturals and a crisp touch. Probably the most unsatisfactory 18th-century action is the English, which allows the player very little feeling of contact with the string.

Jacks and jack guides made of seasoned wood are perfectly reliable as long as the maker leaves a large

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enough gap between the sides of the tongue and jack and the jack and guide. Failure to do so can result in sticking jacks if the instrument has to contend with unfavourable atmospheric conditions. Plastic jacks are usually reliable although in some models the spring behind the tongue weakens easily. Small adjusting screws at the base of the jacks are quite acceptable but long heavy adjusting 'pilots' should be avoided. Top screws, to adjust the position of the quill under the string, are to be found in most plastic jacks. These may encourage bad quilling. Both top and bottom adjusting screws can vibrate loose in transit and their usefulness is overrated. My own preference is for wooden jacks and jack-guides with the possible addition of bottom adjusting screws.

Few instrument makers achieve a really good tone in their very early instruments. This may be due to inexperience in the choice of materials or in the working of the soundboard, but faults of both tone and action often stem from a failure to copy a good model exactly. Without the advantage of apprenticeship in a guild system, harpsichord makers might well benefit from building a few exact copies before introducing modifications and developments.

In my first article I surveyed most types of harpsichords. Your choice of instrument will obviously be governed by the type of music you most enjoy playing as well as by availability and cost.

A single manual harpsichord is suitable for anybody except the player who wishes to give frequent solo recitals on his own instrument or the musician who cannot live without playing the *Goldberg Variations*. The most frequently advertised instruments are Italian or Flemish models, many of which are assembled kits. Unfortunately, few good Italian copies have been made and they often sound hard and dry. A good instrument of this type can cope with a wide range of music and is an ideal continuo instrument. Unless you wish to play a great deal of Scarlatti, I would suggest keeping to a small compass instrument possibly with a GG/BB short octave or a CC/E broken octave (see my previous article for explanations of these).

Flemish instruments have been successfully copied and must rank as one of the most adaptable types of instrument. A Ruckers copy of 8+4, 2×8 or 2×8+4 should be excellent in ensemble and a good solo instrument. Various other single manual instruments are available on the English market. Some follow Anglo-Italianate styles of the 17th century, others are cross-bred instruments which defy description. Copies of 18th-century single manual instruments such as those by Dulcken and Kirckman are also made.

For general home use one should consider the wing-shaped spinet. This has the advantage of just one set of strings to tune and a simple action which is almost sure to be light. Seventeenth-century-models have a small compass with short or broken octave and English 18th-century models have a full five octave range. A well-made spinet is a better buy than a mediocre two manual harpsichord.

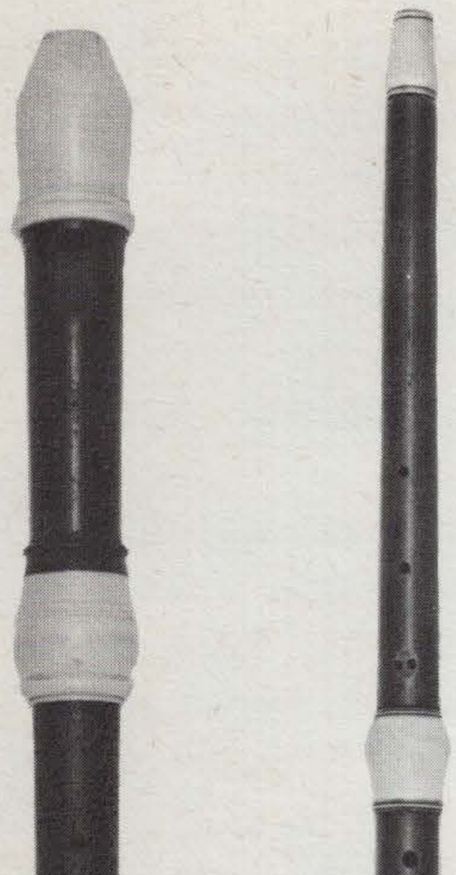
Of generally available double manual instruments, a Taskin copy may seem most immediately appealing; but its overt sensuality may well cloy in time. A more disciplined instrument in the Flemish/French tradition may be a copy of a Blanchet. Blanchet made 'ravallements' of Ruckers instruments rather earlier than Taskin and his are ideal for French music of the first half of the 18th century and quite adaptable to other types of music. Copies of the mid-18th century Flemish instruments of Dulcken are better suited to Bach than to French music. Makers are gradually showing more interest in 17th- and early 18th-century instruments and seem to be moving away from those splendid decadent French instruments which impose so much of themselves upon the music. There are still some gaps: 17th-century French and 18th-century German harpsichords have in the past been neglected. The arrival of the 1681 Vaudry at the Victoria and Albert Museum has heightened interest in the former category, and the economic situation may encourage makers to look at the simple and functional instruments of the Saxon school.

There is such a variety of old instruments that there must surely be a model to suit everybody. If you cannot find an original instrument which matches your musical requirements you are probably expecting that the instrument should be too comprehensive. One instrument cannot represent two hundred years of different schools of building.

Makers feed on well-considered and constructive criticism, so when you decide who is going to build your harpsichord do discuss with him any criticism you may have of his instruments. But do not be one of those nuisance customers who expect to tell the harpsichord maker how to do his job. If you do not believe that your harpsichord maker will turn out a good instrument you have chosen the wrong maker.

The finishing external touch is the decoration. Whether it is simple or elaborate, it should be in the style of the country of the original. The colour or decoration of the instrument should be approved by both you and the maker. You will have to live with the instrument; for the maker it is the vehicle through which he must present himself as a craftsman.

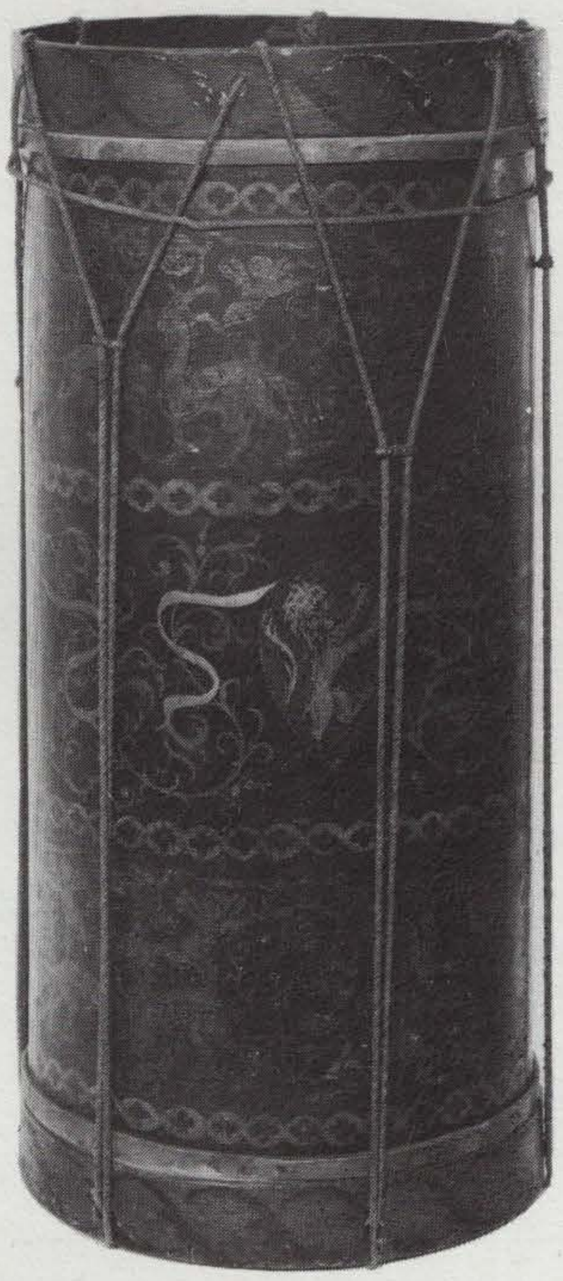
London salerooms



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2



3



4

1. *A tenor recorder by P. I. Bressan, London, first quarter of the 18th century, £1,550.*
2. *A two-keyed stained boxwood oboe by Thomas Stanesby, Jn., London, mid-18th century, £1,*
3. *A Swiss or German side drum, c. 1700, £200.*
4. *A two-manual harpsichord by Jacob Kirckman, London, 1756, £7,000.*

The 8 May was an important day in the calendar of devotees of musical instruments auctions as there was a sale at Sotheby's in the morning and at Christie's in the afternoon, totalling some 250 lots. With so many items on offer it was not surprising that there were some interesting instruments.

Particularly notable amongst the woodwind were two recorders by Bressan. These were the first English baroque recorders to appear at auction for as long as can easily be traced. They comprised alto (£800) and tenor (£1,550), the latter being a very rare find. Unfortunately neither was in playing order although it was just possible to ascertain that they played approximately a tone below modern pitch.

Bressan's contemporary, Thomas Stanesby, Junior, was represented by a two-keyed oboe (£1,250). This was of particular interest as one does not expect to see such an early oboe with two rather than three keys, let alone the straight-topped model normally associated with the latter part of the 18th century. Stanesby died in 1756.

Outstanding among the flutes was a French mid-18th-century one-keyed flute (£1,550) which unfortunately bore no stamp. It was perfect but for the lack of its end cap.

Stanesby Junior was further represented by a one-keyed ivory flute (£550). The problem here was that the head joint had three major cracks. They had probably started sometime in its early playing life, as two silver bands had been added to hold them, but the tube had finally become deformed to such an extent that restoration would seem impossible. However as the rest of the flute was sound, it would always be possible to make a replacement head joint and keep the original for record and measurement purposes.

A one-keyed boxwood flute by John Mason of *c.*1755 brought a mere £80, perhaps because the upper tenon was replaced with a crude metal sleeve, while a one-keyed boxwood flute by Cahusac of *c.*1790 with a damaged embouchure realized £230; yet there seems little doubt which would be the better flute after restoration.

A five-keyed serpent by Benjamin Huggett realized £410, only slightly more expensive than some modern copies, but it would have needed restoring.

After the drums mentioned in the last issue of *Early Music,* it was not unsurprising that another should appear, this one of somewhat less definite provenance. It was unusual in having a metal shell with no vent hole. It was possible to date it as *c.* 1700 from the decoration, but it will be a task for the new owner to unravel the mysteries of the Arms it bore from the nightmare complexities of European heraldry.

There were twelve square pianos between the two sales and prices were definitely higher but seemed only slightly related to condition. They ranged from £120 for a Longman & Herron of *c.* 1820 to £380 for an Adam Beyer of 1777. One piano by Thomas Western, *c.* 1790, had acquired a formidable warp but still realized £220.

Whatever one's tonal ideal may be with regard to 18th-century harpsichords it is difficult to be critical of the casework of English harpsichord makers such as the Kirckmans. The two-manual instrument by Jacob Kirckman of 1756 (£7,000) well illustrated this point. It was one of the comparatively few instruments by this maker with extensive marquetry inlay around the keyboard, jackrails and interior of the case of marked German influence by contrast with the typical English walnut-veneered exterior and stand.

It is always pleasant when the saleroom brings to light an otherwise unrecorded instrument, particularly when very few instruments are known by the maker in question. This was true of the Thomas Hancock spinet of *c.* 1725 (£1,785), as only one other instrument, a harpsichord, is known by this maker.

The major violin of the sales, the Conte d'Armaille Stradivarius, shared the fate of its predecessor in last autumn's sale and failed to reach its reserve. It is perhaps only human that the owners of such valuable pieces, for which they undoubtedly paid a high price, should expect the same when the time comes to sell them. But it is far from easy to gauge what the market will stand. This Stradivarius was notable for having been made in 1737, the year of its maker's death at the age of 93. It is only logical that one or other of his two sons should have been involved with the instrument at some stage but the merit for its existence must be assigned to Antonio himself.

It is not often that a leading expert, in this case the late Alfred Hill, can speak of an instrument as one of the 'world's great violins' without finding a body of opinion ready and waiting to contradict his assertion. However there were few who could find a bad word for the Nicholas Amati of 1682 which realized £26,000. It is a great joy to see an instrument that has survived nearly three hundred years and remained in such a fine state. Similarly the Tononi cello of 1722 (£15,000) which, while showing far greater signs of use, had avoided the butchery of being cut down to 'a more manageable size'.

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The stringing of the five course baroque guitar

DONALD GILL

An opportunity to examine a modern reproduction of a Stradivarius guitar, meticulous in all details except the stringing, has prompted the writing of this short paper, which takes Sylvia Murphy's valuable study of the tuning of the five-course guitar in the *Galpin Society Journal*, XXIII (1970), p. 49-63, as a starting point. She makes good cases for the following propositions:

1 There are five documented ways of stringing for the common tuning (the pitch is notional). (Ex. 1.)

2 Arrangements 1 and 1a were used in Spain for strumming or accompanying, according to Sanz.[1]

Arrangement 2 was widely used, mainly for strumming, and in the latter part of the 18th century.

Arrangement 3 was used by Corbetta, de Visée and other French guitarists.

Arrangement 4 was used by Sanz, Briçeño, Roncalli and the 'Masters in Rome' (Sanz).

3 Many sources are not specific in their tuning instructions, as to the disposition of unisons and octaves.

4 Each tuning is imperfect, producing octave jumps and/or chord inversions.

5 Internal evidence from the tablatures is often equivocal.

Thinking about these points makes one wonder why a sixth course was not soon added, to make a complete instrument. After all, the vihuela had had six courses for a century.

The answer presumably, is that the five-course guitar was developed at a time when the classic six-course vihuela and lute were in decline, but its folk roots kept it simple whilst the lute became over-sophisticated and failed to survive. However, the available plain gut basses for the guitar as then constructed produced poor tone. This is easy to confirm on reproduction instruments. An octave string is needed in the fourth and fifth courses to produce a good sound. Even so, the low fifth is dull and emphasizes the incompleteness of the instrument. Writing *punteado* music, plucked 'in the lute way'[2], as was done in the early 17th century, merely showed up the deficiencies. Obviously the low fifth was often left off, so producing stringing arrangement 3. An idiomatic style of playing developed which used the high fifths as one of the treble courses, with alternating thumb and finger plucking as with the modern banjo, interspersed with plucked and strummed chords. This style, with its 'ringing' effects, resembles the results of the chordal French lute tunings, without the basses.

In this tuning the low fourth bourdon tends to obtrude, so it too was left off, resulting in stringing arrangement 4. The bass course is then in the middle, with treble strings above and below it, and the alternating thumb and finger treble runs became more extended ('Campanella' play)[3]. A large and distinctive repertory for these re-entrant tunings developed, much of it of excellent quality.

Changing musical fashions and styles in the 18th century and the development of overspun bass strings brought back the use of bourdons, and a small repertory of rather trivial music. The 'missing' sixth course just had to be added, and soon was; the guitar never again had the character of the 'Baroque' instrument.

The subject has to be taken further, however, with more detailed consideration of the octave stringing and type of strings used. Stadivarius's instructions for stringing his guitars exist.[4] They make it clear that the octave strings on the fourth and fifth courses were placed on the left of each pair, as viewed from the front of the instrument. This disposition is exactly as on the modern twelve string guitar, and results in the high note predominating, *provided that a suitable bourdon is chosen.* Stradivarius used a violin canto for the fourth bourdon and a violin canto 'as thick as possible' for the fifth. (He used 'big violin cantini' for the unison thirds.) The reproduction instrument that I examined had wire overspun basses and all one heard when it was played was booming bourdons. As late as 1757 Diderot warned against using 'wound bourdons' on guitars, for this very reason.[5]

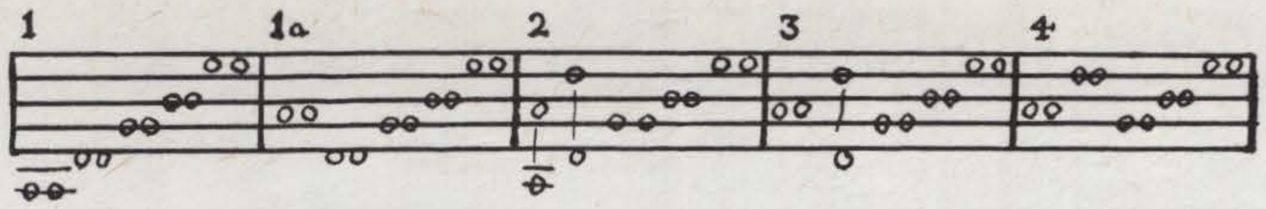
Confirmation of the practice of placing the octave string to the left of the pair and the use of plain bourdons is found in an even later source. Lemoine (1790),[6] arguing against paired courses and in favour of single strings, says '(the sound of) the two strings strike the ear in such a way that the higher sounds are heard before the lower'.

In practice, a five-course guitar strung with a thin plain fourth bourdon and the octave string to the left can produce quite a degree of ambivalence as to the exact pitch of the fourth course, and in 'campanella' passages the octave string can be emphasized by the thumb and the effect is not spoiled. There are frequent passages in Corbetta and de Visée which lose their effect if a heavy bourdon predominates. (Ex. 2.)

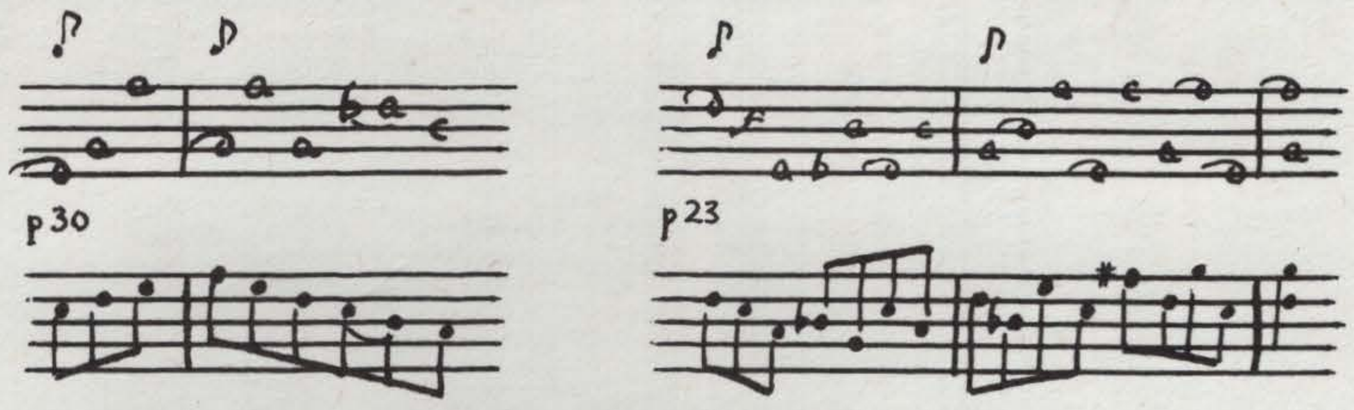
Selection of the thinnest possible plain bourdon for the fourth course would thus be the explanation of the problem passage in the Italian preface to *La Guitarre Royalle,* which says: 'Take care to put a thin octave on the second course which is D′, and it is therefore reasonable to assume that the high unison tuning was widely-used and the French fashion of the low D had to be mentioned specifically if it was intended for the music.

If one plays early five-course guitar music of the *punteado* type it is clear that it tended to be laid out for the bourdon stringing on the fourth and fifth courses. But passages laid

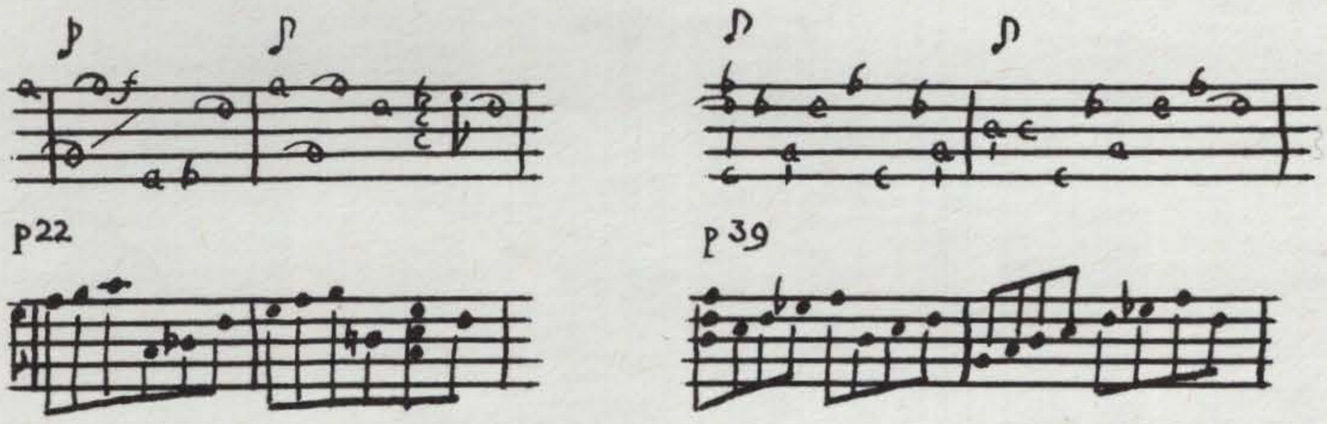
Ex. 1



Ex. 2

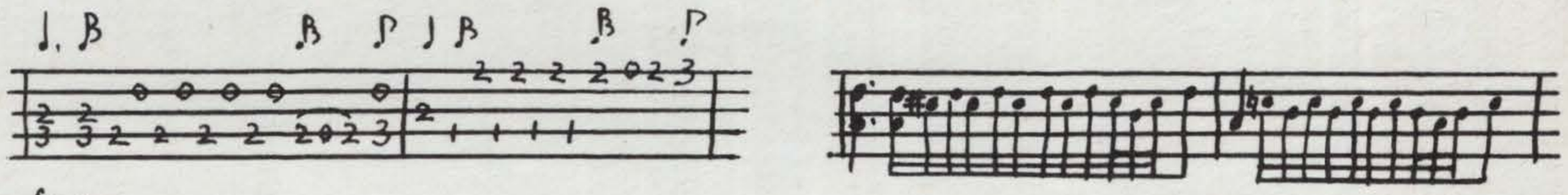


F. Corbetta, *La Guitarre Royalle* (Paris 1671).

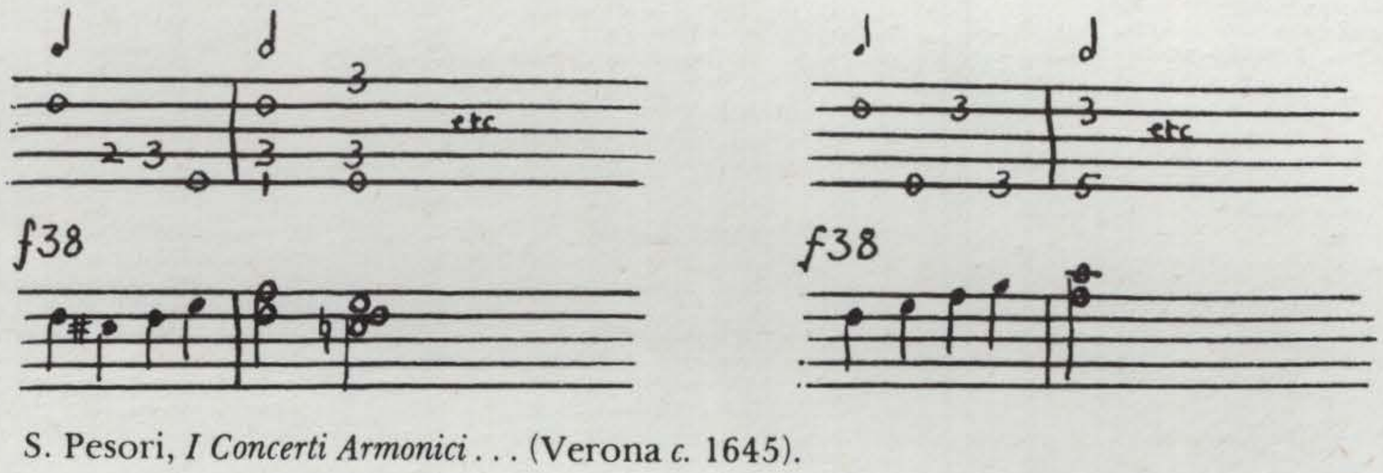


R. de Visée, *Livre de Guittare* (Paris 1682).

Ex. 3



G. B. Granata, *Capricci Armonici . . .* (Bologna 1646).



S. Pesori, *I Concerti Armonici . . .* (Verona *c.* 1645).

out for the re-entrant tunings occur in quite early books containing *punteado* music (Ex. 3), and Briçeño described the high unison tuning clearly in 1626. For the majority of five-course guitar music other than the Alphabet pieces the re-entrant tunings are essential, with close attention to the details outlined above if the low fourth bourdon is fitted. Even a light low fourth can be somewhat obtrusive, but it does strengthen *rasguedo* chords and some cadences. Playing this kind of music on a modern guitar with the fifth string tuned an octave higher gives one very little idea of how it really sounded. The five-course guitar is well worth reviving but it will not speak with its true voice unless we are meticulous over its stringing as well as its distinctive constructional details.

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[4] *Galpin Society Journal*, XXIV, p. 40. Part of an extremely interesting article on 'The *Museo Stradivariano* in Cremona' by Patrizia Frosoli.

[5] Diderot, *Encyclopedie,* Vol. 7, p. 1011, quoted by Sylvia Murphy, *op. cit.* p. 56.

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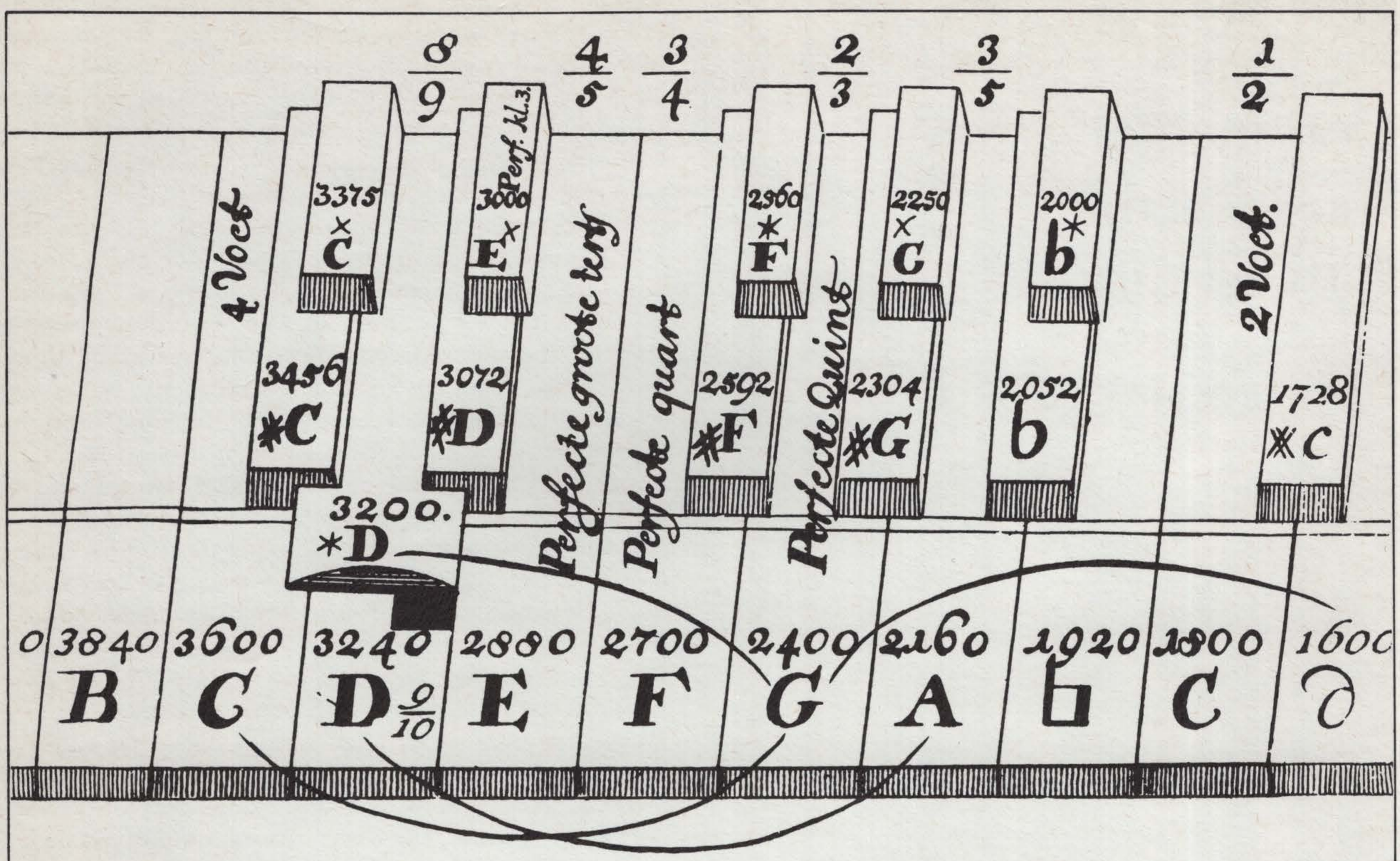
Continental sacred music of the 16th century

HOWARD MAYER BROWN

The 'early music scene' today is rather artificially divided between smallish groups who seldom perform sacred music —let alone the large choral works of the 16th century—and choirs, many of them attached to churches or institutions, whose leaders stand slightly outside the mainstream of scholarly discussions and concert performances of old music. That situation is unfortunate since it means that the concert-going early music public gets a diet over-rich in secular music and exotic instrumental timbres, while remaining ignorant of the greatest masterpieces of the high Renaissance. Masses and motets were the longest and most ambitious compositions of the 15th and 16th centuries. To neglect them is like concentrating on the 19th century without taking into account symphonies or string quartets. Through recordings this imbalance can partly be made up, but only partly, since there are curious gaps and omissions in the 16th-century repertory available on records, and not all the performances, of course, are equally good. (The best represented 16th-century repertory is English; the record buff can easily gain a vivid impression of the sound of 16th-century English sacred music, but that is another story, and beyond the scope of this brief review.)

The problems of performing sacred music of the Renaissance are quite different from those involved in singing and playing secular music. Most of them involve questions of choral sound and balance, or such difficulties as finding the right tempo (and the right tempo relationships between sections), deciding in how extrovert a fashion to phrase, and determining how much the rhetoric of the text should be dramatically heightened by contrasts of dynamics or by decrescendos, dimuendos and the like. (Recording Masses and motets, as opposed to performing them in the concert hall, does beg one vital issue: how to transfer satisfactorily music designed to complement a liturgical service into a situation where people listen to the works for their own sake. What, for example, should one do in scheduling a concert performance of a Mass, each movement of which was intended to be heard after various other musical and liturgical interruptions and which, therefore, can be based on the same musical material as the other movements without causing ennui?) The question arises, too, of whether or not performers should score Masses and motets—especially those written in the first half of the 16th century—for elaborate combinations of voices and instruments. But with the exception of some rather 'camp' performances, like that by the New York Pro Musica of Josquin's *Missa Ave maris stella* (Decca 79435) in which the elegantly balanced polyphony is transformed into a colourful mélange of vocal soloists, choir, instruments alone, and instruments with voices, most modern performers have found that 16th-century counterpoint sounds best either sung a cappella (as certainly was done on occasion at the time it was written), or, at most, with a rather discreet support of a few instruments, mostly wind (cornetts, trombones, and the like), which serve to focus the choral sound and to give it a little more body (German groups, like Konrad Ruhland's Capella Antiqua of Munich and the Monteverdi Choir of Hamburg, conducted by Jürgen Jürgens, are especially good at achieving a satisfactory balance between the choir and an unobstrusive instrumental ensemble).

After almost a hundred years of experimentation, we are at last beginning to understand what sort of vocal production is necessary to produce aesthetically pleasing results in the performance of 16th-century choral music. Each line must be crystal clear and yet balance perfectly with all the others and blend into a homogeneous whole. Voices with big vibratos—ideal for the operatic stage and intended to project dramatic situations across the footlights—are scarcely the best for blending or balancing. Instead, choirs who sing 16th-century sacred music should be relatively light in colour, either without vibrato or with just enough to



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warm up the sound and to keep it from being dead and flat in quality. The sound should be produced well forward in the head; covered sounds obscure the pitch and make blending difficult or impossible. These criteria are easiest to meet if the top lines are sung by countertenors or by boys, and so it is no wonder that by and large, England, the country which has maintained its old choral foundations and has continued to produce first-rate male altos and choirboys, should have so striking an edge over other countries in having choirs who sing renaissance choral music marvellously well.

The two recordings of sacred music by Josquin des Prez that please me most among those currently in print are both English: the collection of motets sung by the London Pro Cantione Antiqua (joined by members of two German groups, the soloists of the Tolzen Boys Choir and instrumentalists from Collegium Aureum), conducted by Bruno Turner (BASF 21513), and the *Missa L'homme armé sexti toni* (plus a handful of motets) sung by an English pick-up group (including many of the same singers as on the first disc) called The Josquin Choir and conducted by Jeremy Noble (Vanguard HM-3). If the treble sometimes predominates in Turner's performance and the acoustics are slightly too resonant in Noble's recording, these two discs, it seems to me, nevertheless set us all examples of how to produce a good clear, blended choral sound without forsaking fluent phrasing or foregoing expressiveness, albeit of a sort not rooted in 19th-century rhetoric. An excellent choral sound can be achieved, to be sure, by using women instead of men or boys for the top lines, as George Hunter and Konrad Ruhland have demonstrated in their performances of Josquin's music (Hunter directing the University of Illinois Choir in a performance of Josquin's *Missa Ave maris stella* on Nonesuch 71216, and Ruhland conducting the Capella Antiqua in a selection of motets on Telefunken S-9480). But while the sound of those two groups is beautifully clear—a joy to listen to—they both suffer a little from a lack of what I would call spontaneity, for want of a better word. They do not shape their phrases with the elegance and polish—I am tempted to use Castiglione's word, *sprezzatura,* a noble negligence—of the two English groups. The remaining Josquin recordings are a very mixed bag, indeed: I am grateful that the old New York Pro Musica recording of the *Missa Pange lingua* (MCA 2507), with its brilliant diamond-hard sound and high polish, is still available, since it is the performance I grew up with, and it stands the test of time rather better than the other available performances of that great work, the carefree Slavic performance by the Prague Madrigal Singers (Telefunken S-9595) and the covered strained reading by the Spandauer Kantorei (Turnabout 34431); the Hamburg Monteverdi Choir, directed by Jürgen Jürgens, has issued a recording devoted to Josquin's motets (DGG Archiv 2533110) that has an impressively large sound (in some ways they bring off Josquin's six-part *Benedicta es coelorum regina* better than Ruhland) but the sound is rather muddy and unclear and the music plods along without much grace or shape.

Several of Josquin's best Masses and a selection of his motets are thus available on records, performed by various ensembles different enough from one another to enable the listener to get some perspective on the composer's style and also to realize the range of possible interpretations. His contemporaries fare rather less well. Ruhland has directed fine (if somewhat wooden) performances of Heinrich Isaac's *Missa O praeclara* (along with motets and chansons on Telefunken S-9544) and Pierre de la Rue's Requiem Mass (on Telefunken S-9471; the work has also been recorded rather less well on Turnabout 34431). One other less satisfactory performance of an Isaac Mass is available (the *Missa carminum* sung by the Hannover Singkreis on Nonesuch 71084). Noah Greenberg's flashy performance of Obrecht's *Missa Fortuna desperata* is still obtainable (on MCA 2508), but the only other Obrecht Mass on records—the *Missa Sub tuum praesidium*—is rather muddy in sound and plodding in conception in both the version by the Vienna Chamber Choir (Vanguard HM-2) and the Lipsiensis Cappella (DGG Archiv 198406). They are nevertheless better than the Blanchard Ensemble, who make little musical sense of Johannes Tinctoris's *Miss trium vocum* (Nonesuch 71048). (I have not been able to hear the Wellesley College Chamber Singers' version of Jean Mouton's *Missa Alleluya* [Lyrichord 7247]). And no recordings are devoted to sacred music by Alexander Agricola, Antoine de Févin, or Loyset Compère. In short, it really is not possible to understand from the available recordings why the generation of Franco-Flemish musicians working between 1480 and 1520 are said to be such great composers. Hardly any of their music can readily be heard by interested non-specialists.

A case could perhaps be made for neglecting Josquin's lesser contemporaries (although Obrecht, Isaac, La Rue, and Mouton are only 'lesser' in comparison with the incomparable Josquin). It is less easy to explain the neglect of the great Franco-Flemish composers of the generation following Josquin, the men who established pervading imitation as the central musical language of the 16th century. No Mass by Clemens non Papa has been recorded, and no disc (or even half-disc) is entirely devoted to his music, sacred or secular. Two Masses by Nicolas Gombert, Charles V's chapelmaster, have been recorded, one by the Blanchard Ensemble (Nonesuch 71051) and another by the Capella Cordina (Lyrichord 7245), but neither gives a very good impression of this composer's bright, clear, extremely well ordered imitative polyphony, for both performances are marred by indifferent ensemble, less than perfect intonation, erratic balance among the voices, and a general stodginess that hardly does justice to the composer's conception. Willaert is quite a different story, for although his reputation was legendary in the 16th century —he taught more young musicians who went on to become famous composers than anyone else in Renaissance Europe and more than one of his contemporaries described him as the man who had perfected the art of music in his own time —modern musicians have not warmed up to his dense uninterrupted polyphony, written with an impeccable sense of diction but without clear points of articulation to give his

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compositions shape, and without great inventiveness melodically. Doubtless the power and greatness of this music will gradually come clear as we perform and hear it more, for it is in truth difficult to imagine from the written score. Two motets appear on the only record devoted to Willaert's music, performed by the Ambrosian Singers, conducted by Denis Stevens (CSP 32160202), a recording for which we must be grateful since there is nothing else. The performances of the two motets are not, I think, really distinguished —the tenors strain, for example, in *O crux splendor* and the ensemble's sound is very covered (which should lend an air of mystery to the motet, though it does not quite succeed)—but they are much more than merely adequate, and in some ways better than the performance of a Willaert motet included in the collection, *Die Staatsmusik der Renaissance* (recorded by Ruhland's Capella Antiqua on Telefunken SAWT 9561-62), a recording distinguished, like all of Ruhland's, by its clear and focussed sound, but with some of the music's vital juices squeezed out in the process of refining the mere sonority. That collection, though, like Ruhland's other anthologies, *Musik der Dürerzeit* (Telefunken 11515/1-2) and *Bavaria's Court and Residences* (Telefunken SAWT 9431) are exemplary in their way. Each presents a repertory of music unified by function (in the case of the motets written for state occasions) or by historical context (in the case of music for courtly Munich). But these anthologies are to be commended not only because they furnish some historical background for the music they present, and because they offer carefully thought out, mature readings of important music, but also simply because these collections supply our only recorded performances of the sacred music of some 16th-century composers and the best available performances of others.

That so many of Josquin's compositions are recorded is a bright spot in what must be admitted to be a fairly dismal picture of the recording policies of gramophone companies and the choice of repertory of our performing organizations. The only other encouraging sign that we moderns are actually beginning to listen to the sacred music of the Renaissance stems from the fact that the music of Palestrina and Victoria are also relatively well represented in bibliographies of recordings, and some of the performances are excellent. To my ears the best of them are the several recordings made by the choirs of St John's College, Cambridge, conducted by George Guest (including Palestrina's *Missa Assumpta est Maria, Missa Brevis* and *Missa Veni Sponsa Christi* as well as a handful of motets on Argo ZRG-690 and ZRG-578, and Victoria's *Missa O quam gloriosum,* his Requiem Mass, and a number of motets on Argo ZRG-620 and ZRG-570), and the choir of King's College, Cambridge, directed by David Willcocks (Palestrina's *Stabat mater,* a Magnificat, *Missa Brevis* and *Missa Papae Marcelli* on Argo 5398 and Seraphim S-60187). That comes as no surprise, of course, for those two choirs have long been well known for the style and elegance with which they sing the masterpieces of the Renaissance, both English and continental. As a matter of personal taste I slightly prefer the more straightforward and less mannered way in which the group from St John's performs, with a naturalness and fluency lamentably absent not only from many continental and American choirs, but also not to be found in most of the recordings of earlier 16th-century choral music. Logically, then, I should criticize the performances both of the choir of the Carmelite Priory, London, conducted by John McCarthy (for example, Victoria's *Missa O quam gloriosum* and *Missa O magnum mysterium* on Oiseau-Lyre SOL 270 and of various motets by Palestrina and Victoria on Oiseau Lyre SOL 283) and those by The Renaissance Singers and Cantores in Ecclesia, both directed by Michael Howard (the first group sings Palestrina's *Missa Aeterna Christi munera* on Argo ZRG-5186, and the second the complete cycle of Palestrina's motets based on texts from the Song of Songs on Oiseau Lyre SOL 338-9). But even though in truth I find the dynamic contrasts and the changes in tempo and articulation (from legato to staccato) excessive—because they seem to me to disrupt the even flow of the music—these features are so strongly a part of the conception of the music in the singers' (or at least the conductor's) mind, they are sung with such conviction and with excellent choral discipline and technique, that criticism dies in my throat. Indeed, Mr Howard's complete performance of the Song of Songs motets is one of the most exciting recent recordings of renaissance music. For making available to us in so vivid and convincing a manner this anthology of marvellously eloquent compositions—unusually extrovert and even sensuous for Palestrina—we should all be grateful to him. Equally exciting is the Westminster Cathedral Choir's recording of Victoria's Responsories for Holy Week (Argo 5149), but in a very different way. The conductor, George Malcolm, lets the music, which is extraordinarily moving, speak for itself without undue mannerisms.

If Palestrina and Victoria are the favoured composers of performing organizations and recording companies, their equally great contemporary, Lasso, is surprisingly neglected. On paper and in our mind's eye, Lasso seems to be one of the most powerful, imaginative and expressive composers of the entire 16th century, so the neglect is difficult to explain, save perhaps that the music is not so immediately ingratiating to the singers, nor so obviously effective in performance, as, say, Palestrina's. Ruhland's anthology of music from Munich includes some motets by Lasso, and Bruno Turner manages better than anyone else I have heard to capture some of Lasso's greatness in his recording (with the Pro Cantione Antiqua) of Lasso's Requiem Mass (BASF 20356-0). Unfortunately the recent recording of Lasso's *Missa Bell'Amfitrit'altera* and his Penitential Psalm No. 7 by the Choir of Christ Chruch Cathedral, Oxford, was not available to me.

In sum, sacred music of the 16th century is so badly represented on recordings—in spite of some excellent performances—that one can scarcely begin to get an idea of the riches that exist. May the situation change soon, and may choral groups begin by helping us especially to clarify our understanding of Lasso's music.

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Orlando Gibbons: an index of the full and verse anthems

PAUL VINING

This article marks the 350th anniversary of Orlando Gibbons (1583-1625) which is being celebrated in Westminster Abbey on 4 November at 7.30 p.m.

Since all of Gibbons's nineteen extant verse anthems are now available in modern editions—the last appearing this year, the 350th anniversary of his death—it is opportune to put forward a more definitive index of both the full and verse anthems than those published hitherto.

Gibbons's working career spanned about twenty years and involved posts in Church and Court as organist and virginal player. It is notable that his major publications were in the secular field, displaying respectivley a command of vocal, keyboard, and instrumental composition (the *Madrigals and Motets* of 1612, the six pieces contributed to *Parthenia* (1612/13) and the nine *Fantasies of Three Parts* (*c.*1620)[1]). His only sacred publications were the two short anthems contained in Sir William Leighton's *The Tears and Lamentations of a Sorrowful Soul* (1614) and the hymn tunes published by George Withers in *Hymns and Songs of the Church* (1623). It is difficult to say, had Gibbons lived for another twenty years, whether he would have contemplated publishing a collection of his church music; and it is worthless to speculate whether he would have been willing or able to adapt his style to changing tastes.

It will be seen that, considering his posts at the Chapel Royal and Westminster Abbey and notwithstanding the brevity of his career, Gibbons's output of Church music was unpretentiously small compared with that of some of his contemporaries. For example, Gibbons wrote but two Services; Fellowes, in his biography, remarked: 'Curiously enough, they represent his two styles of Church music'. Gibbons's contemporaries were rarely at a loss to provide music for the liturgical service, and I would suggest that it is characteristic of him in that he composed but one 'sampler' in each of his styles. Both Services, we may suppose, were an expected requirement of a composer in his position.

His sacred music for full choir has always been held in high esteem; but there are only seven (or at most, eight) extant and well-authenticated full anthems as compared with nineteen verse anthems; of the latter, ten have accompaniments for viols, and it is likely that four of the remaining nine were also consort anthems. Gibbons's interest in this medium is well known: similar secular works testify to this. Nevertheless, it would appear from their occasional nature that Gibbons composed the verse anthems only when required to do so; ten of the anthems were written for Feast days, including two each for Christmas, Easter and Whitsuntide: four were composed for Royal events and the remaining five appear to have been personally commissioned. (In this group I include the wedding anthem for the Earl of Somerset and *See, see, the Word is incarnate*, the text of which seems to have been especially composed for a musical setting.)

The following index omits those anthems previously excluded by Wulstan, Morehen and Le Huray.

Full Anthems

Almighty and everlasting God
Deliver us, O Lord/Blessed be the Lord God[1]
Hosanna to the Son of David
Lift up your heads
O clap your hands/God is gone up
O Lord, how do my woes increase
O Lord, I lift my heart to thee
O Lord, in thy wrath

I am the resurrection[2]
O Lord, in thee is all my trust[3]
O Glorious God, O Christ[4]
Teach us by his example[4]

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Verse Anthems

Almighty God, which hast given	O*
Almighty God, who by thy Son	O(V)
Behold, I bring you glad tidings	O(V)
Behold, thou hast made my days	OV
Blessed are all they	OV
Glorious and powerful God	OV
Grant, O Holy Trinity	O
Great Lord of Lords (Great King of Gods)	V
If ye be risen again	O
Lord, grant grace	V
Lord, we beseech thee	O*
O God, the King of Glory	O
O thou, the central orb (O, all true faithful hearts)	V
See, see, the Word is incarnate	V
Sing unto the Lord	OV
So God loved the world	O*
This is the record of John	OV
Thou God of wisdom	O*
We praise thee, O Father	OV
Praise the Lord, O my Soul[5]	O
Unto thee, O Lord[6]	O
This is the day[7]	

Key

O Accompaniment extant for organ only
V Accompaniment extant for viols only
OV Accompaniments extant for both organ and viols
(V) Some MSS contain wordless parts (for viol?)
O* Incomplete; reconstructed from organ score(s)

Footnotes

Three of the author's reconstructions of the verse anthems— *So God loved the world, Thou God of wisdom* and *Almighty God, which hast given*— may be heard at the 350th anniversary recital by the Gibbons Consort and the Jaye Consort of Viols at Westminster Abbey on 4 November at 7.30 p.m. For this occasion the two latter anthems will be provided with accompaniments for viols arranged from the organ scores.

[1] T. Dart, 'The printed fantasies of Orlando Gibbons', *Music and Letters*, XXXVII (1956), 342-9.

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[1] All extant Mss appear to derive from Barnard's printed collection (1641); an edition by the present writer, so far unpublished, provides the missing Alto part and suggests that it is not beyond the bounds of possibility that this work is by another composer, especially in view of a comparison of the coda with that of *As Vesta was* by Weelkes and the remarkably similar circumstances surrounding Barnard's version of the Weelkes/? Cox setting of the same text (*Musica Britannica*, XXIII, no. 3).

[2] A doubtful attribution, but could be an early work. Vining, 'English Church Music Sources', *Musical Times*, March 1973, 257-8.

[3] More likely to be by an earlier composer. Vining, 'Orlando Gibbons: the incomplete verse anthems', *Music and Letters*, LV (1974), 70-76.

[4] Verbal text only. Ibid.

[5] Possibly the work of another composer. Vining, 'Orlando Gibbons: the incomplete verse anthems', *Music and Letters*, LV (1974), 70-76.

[6] Anonymous. Ibid. and Vining, 'English Church Music Sources', *Musical Times*, March 1973, 257-8.

[7] Verbal text only. ML, LV (1974).

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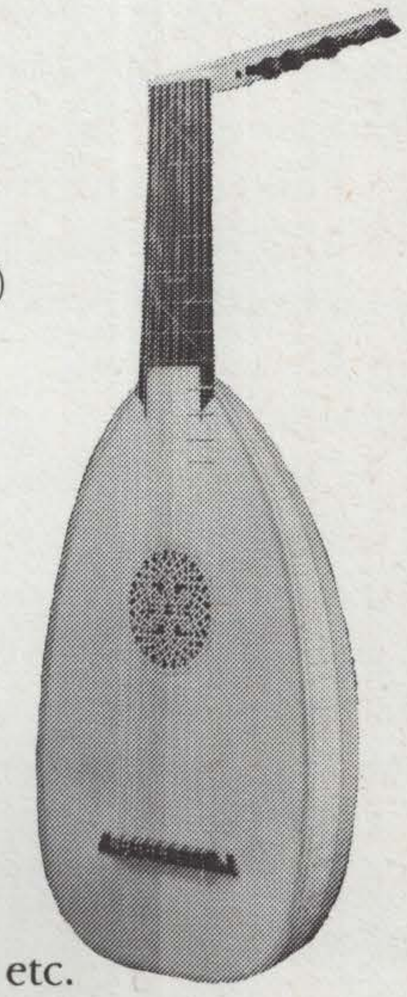
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Lute Society profile

The English have a long tradition of forming influential societies and a genius for committees, which proliferate like spring buds, phenomenona closely linked with a whole method and procedure of government. Recorder and viol players had already formed societies to bring together enthusiasts by 1956 and the Galpin Society had been founded ten years earlier, but a society devoted to the lute did not yet exist. During the course of a long walk over the Sussex Downs in the early summer of that year Ian Harwood, who had become absorbed in the lute and its repertoire, and Diana Poulton, one of the few English performers and scholars, set in motion what was to become the first lute society in the world. 'Why not start a lute society?' asked Ian Harwood. 'Go ahead' was the reply, 'but you'll have to do quite a lot of letter writing'.

Exactly how many letters followed, Ian Harwood is unable to calculate, they run into the thousands. Of the 49 duplicated letters sent to people likely to be interested, proposing the formation of a lute society, 32 replied: all in favour. At that historic first meeting which followed, of the 20 or so who attended, many of the names now read like a roll-call of pioneers of early music in England. They included (besides the founders), Desmond Dupré, who gave a short recital, Michael Prynne, Michael Morrow, Robert Spencer, Carl Dolmetsch, Edgar Hunt and Marshall Johnson. Diana Poulton was elected Chairman, Ian Harwood Secretary, Richard Newton, Editor of the *Journal* and Robert Spencer, Treasurer.*

Several scholars had produced research on the lute at the end of the 19th century in books such as Michael Brenet's *Notes sur l'Histoire du luth en France* (1899) and Oswald Körte's *Laute und Lautenmusik* . . . (1901), but subsequent work had been sporadic and by 1956 performers were still few. Of all early instruments, the recorder had the greatest following and the lute, which commanded an extraordinarily rich repertoire, was considered an exotic. Just after the war Desmond Dupré had started playing in England, followed by Julian Bream and others, and previously there had been Arnold Dolmetsch and Diana Poulton, who underwent the ordeal, already glimpsed in our last editorial, of taking lessons with him: 'His one idea of teaching was to shout at you if you made a mistake. *"Idiot"* he used to call me, speaking in his customary French, and I ended up the lessons in tears. None of his family ever learnt because they couldn't stand it. Nevertheless, during the time I worked with him he taught me an incalculable amount about the interpretation of early music. Suzanne Bloch, now President of the Lute Society of America, had some pretty disastrous lessons too.' Diana Poulton first broadcast on the lute in 1926: 'Julian Herbage of the BBC Music Department, who lived next door, said to me one day: "Oh, you must do a broadcast". It was all very informal in those days. Broadcasts were live—I once had to be there at three in the morning to broadcast to Australia—and there was the hazard of the gut strings we then used. Gut used to break and it was difficult to find a string that would stay on more than a day. I can remember a top string snapping just before the green light went on. Arnold Dolmetsch made me silk strings and those were better. But it was the invention of nylon that made the difference.' Diana Poulton also played the lute for many Shakespearean productions and at the Haslemere Festival, until Arnold Dolmetsch's last one just before the war. Although she never played lute duets with him—an impossibility—she did perform a Vivaldi Concerto with A.D. on the viola d'amore, and in the Nicolas Vallet pieces for four lutes.

The nostalgically-recalled Third Programme was also a stimulus: 'This did a tremendous lot. Basil Lam was always very interested in that first year and he arranged a series of recitals for me which gave an overall view of the lute'. During the Festival of Britain Diana Poulton took part in a distinguished series of concerts, also arranged by Basil Lam, of music by English composers from 1300 to 1750, which paralleled a similar series on Purcell. (You could still buy these historic programmes recently at Blackwell's in Oxford for 25p each.)

Ian Harwood became Diana Poulton's second pupil—the first being Nellie Carson of the English Singers. They first met in 1951 after some friends of his had borrowed a curious lute from her for use as a stage prop. As it was probably a 19th-century fake, though perhaps with some old parts, he bought it very cheaply, made it playable, and went to her for lessons.

In 1956 those interested in the lute often had diffculty in finding and collecting music, and in gathering information. There was even doubt as to what exactly was a lute. 'People would turn up with those strange German folk-like instruments' said Diana Poulton 'and we had to help them get a proper lute. We'd been through all this ourselves and we thought we could help them.' At the time one of the few people with historical knowledge of the lute was Michael Prynne, later to write the lute chapter in the Galpin Society's *Musical Instruments Through the Ages,* edited by Anthony Baines in 1966.

As a start, the Society commissioned Diana Poulton to write a series of postal lessons which proved so successful she turned them into a book, *An Introduction to Lute Playing,* published by Schott. In an adventurous mood, four Society members in 1957 attended a Paris conference on the lute and its music. They were the only English participants, their presence arousing curiosity. 'We sat through a lot of terribly, terribly serious discussions' recalled Ian Harwood, 'we were the only people who laughed. David Lumsden was one of the others who came with Diana and me and when asked which English lute tutors should be reprinted, he replied "I should do Robinson—he's got the best jokes". That didn't go down at all well'. David Lumsden's Ph.D. thesis, 'The Sources of English Lute Music', presented in

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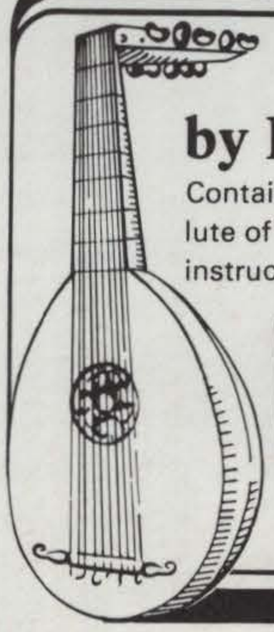
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1955, has been a mine of information for research students ever since, with its associated *Anthology of English Lute Music,* (Schott).

The Society published a duplicated *Journal* from 1957-59 which went into print in the latter year, its first issue containing articles by Diana Poulton, Michael Prynne, Robert Spencer and Richard Newton, its first editor and sometimes almost entire contributor. He had done a considerable amount of research in the 1930s and was working for a B.Litt. at Oxford, cut short by the outbreak of World War II. The *Journal* soon established itself as a principal source of scholarly information on the lute and its repertoire, a position it has continued to hold. The importance of making music available was realized from the start, and a series of tablature sheets was begun to which additions are made each year. These are for players of all standards, and the scope has recently been widened to include consort music and related instruments as well as solos and duets for lute.

That first decade was marked by the pooling of an enormous amount of information. 'The mere fact that we existed' said Ian Harwood, 'meant that people could get in touch both with the Society and with each other.' To help with the dissemination of music the Society built up an extensive loan microfilm collection. They also lent lutes to players who wanted to get started: 'People were very generous in coming forward with instruments' said Diana Poulton. She and Victoria Kingsley gave the Society the considerable archive of pictures they had each assembled which formed the nucleus of the collection now housed at the Central Music Library in Buckingham Palace Road. This is available for consultation by anyone, whether a Lute Society member or not. Regular meetings continued with a series of stimulating lectures.

By 1962 membership had grown to 130—the Society began to attract overseas players. There were still very few luthiers however. 'Although Arnold Dolmetsch had been making lightly-built lutes with historically correct features since the early years of the century, there was an enormous rift between these and the heavy lutes derived from the lute/guitar', said Ian Harwood. 'Maurice Vincent had made his first lute for Desmond Dupré to play in the Festival of Britain and I began in 1956.' In 1967 the Summer Schools began—30 students set off for Pulborough in Sussex for lectures, classes and concerts. After two years at York University the Summer School moved to Cheltenham. Now over 100 attend each year, to enjoy an outstanding series of concerts, lectures (which usually bring forward new research), and the fellowship which devotees of summer schools value so highly as well as the benefits of individual and group tuition. Today membership of the Society stands at well over 600—a rising graph, with members from all over the world.

How do the founders feel about this encouraging development? 'I have an immense feeling of pleasure that the lute has come back', said Diana Poulton, 'that so many young people are interested in it—that children are taking to it so naturally.' Ian Harwood notices the great change that has occurred in the Society's role: 'At first we had to make known what a proper lute was, how it sounded, and to make available the music. For the future we've got various schemes, but we've still got to inform people about the lute, about the distinction between renaissance and baroque, with their totally different styles of playing. We have in preparation a series of informative booklets. We still have many enquiries on the most basic points such as: "How many strings has a lute?" and "What is tablature?" for instance, but also the emphasis has changed. People now write asking about the cittern and the bandora, besides the lute itself. We've had working drawings of one lute available for a number of years but now we want to bring out accurate working drawings of particular old instruments of each period.' 'And we've thought of translating the instructions of great lute teachers of the past from whom we can learn about interpretation and correct technique' added Diana Poulton. 'Some of these have already appeared in the *Journal.* The expansion of the Lute Society's work has been made possible by the appointment of Francesca McManus as Administrator, combining the functions previously carried out by the Secretary and the Treasurer. Only those who work closely with her know what a tremendous contribution she makes to the work of the Society, besides the important part she plays in the smooth running of the Summer School.'

Some idea of the Society's future direction is shown by their inviting Michael Schäffer, a distinguished European lutenist, to teach at the 1975 Summer School. If the Society can develop this role as a stimulus and clearing house for European scholarship and performing styles it will have shown itself capable of renewal, of being an expanding family in the best sense. In England the Society has been at the nucleus of the lute revival and it still has an important function. Just as scientific research has become cooperative rather than isolationist and individual, so too has become the diffusion of knowledge in the arts. In the *Listener* of 24 April 1975, Hermann Bondi, Professor of Mathematics at King's College, London, wrote: 'It is the work of one scientist in A, that stimulates another one in B to do work in C, that leads to questioning by D that leads to criticism by E that stimulates F to take a step forward that gradually, through the invention of G and H, and the criticisms of I and the clarification of J, gains acceptance and becomes the basis of future work.' The best English societies are the most *open,* the least insular. The Lute Society has emphatically shown that the revival of the lute can increasingly become part of the musical experience of all.

J. M. THOMSON

* Diana Poulton became Secretary two years later and she continued until 1972, when the volume of work became too much and Francesca McManus was appointed Administrator. Diana Poulton was then elected President on the resignation of Desmond Dupré, who had held the post since 1965. The first printed *Journals* were edited by Michael Morrow, followed by Donald Gill, Ian Harwood and Adrianne Simpson. Ian Harwood resumed in 1973, assisted by Francesca McManus.



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Argentina

Although the interest in early music has grown considerably in Argentina during the last few years, the groups and soloists performing professionally or semi-professionally are still only a handful. Instrumental music in general has suffered from the very high import duties levied on musical instruments, added to the unfavourable situation of the Argentine peso, which makes everything imported unduly expensive. Lute playing in particular can be said to be still in its infancy in this country. I can only recall one instance of a properly strung lute before 1971, played however at an amateur level. The few other 'lute players' that I know of perform on inadequate or freakish instruments ('folk lutes', etc., and a solitary theorbo) in most cases strung guitar fashion.

Visiting groups have enabled us to appreciate good lute playing starting from the mid-sixties. The main instances have been New York Pro Musica, Studio der Frühen Musik and Deller Trio, all of which have visited Buenos Aires more than once. An equally important stimulus was provided by the local edition of recordings of early music, among which one should mention a few excellent ones by the late Walter Gerwig. The most influential visit was the Studio der Frühen Musik, whose members undertook a week-long course on the performance of early music, organized both in 1968 and 1971 by a local institution, the Collegium Musicum. As a consequence this institution bought in 1971 a general purpose 8 course lute by the Milanese maker Fabrizio Reginato, similar to the one played by Thomas Binkley in the SFM.

Aided by a thorough study of sources and recent research, a young guitar player, Carlos E. Ravina (now 24), started playing on the Reginato instrument and is on the way to becoming a specialist on the lute. Ravina now has his own instrument, a very good 8 course model based largely on the Reginato but with several interesting departures towards a more typical 16th-century instrument. It was made in 1974 under his guidance by the renowned guitar maker José Yacopi, a Spaniard who settled in Buenos Aires many years ago. This is Yacopi's second lute, the first one having been destroyed by fire. It can also be labelled a general purpose renaissance lute, appropriate enough under the present circumstances. However, even though there is a constantly growing number of young people performing early music, among whom there is undoubtedly more than one prospective lute player, the unavailability of instruments and the high cost of having them made have so far discouraged further efforts.

Another recent develelopment concerns medieval lutes, and it was again the splendid playing of Thomas Binkley that gave the initial impetus to this activity. Two different instruments are involved, both played in the Ars Rediviva, an early music quartet of which I happen to be the leader. The first of these is an Arab 'ud, fretted, strung with five courses and played with a plectrum in an approximation to the 13th-14th century European lute. We have been using it for over three years, played in a florid improvisatory style, mainly to provide introduction, interludes and accompaniments in the troubadour—trouvère-cantigas repertoire (incidentally, applying true extempore playing even in public performance). We obtained the instrument (a very fine old 'ud) for very little money in a junk shop and had it repaired by a competent luthier. 'Uds are quite frequent in Buenos Aires, since there is a substantial Arab colony (mostly Syrians and Lebanese), and traditional Arab music is quite alive among them. Our second instrument is a wire-strung long-necked lute which we have added to our resources only very recently. It was also bought at a junk shop, being of uncertain provenance but evidently Arabic. We had the neck lengthened and fitted with a pegdisk holding five frontal pegs, and have strung it with three courses of harpsichord strings struck with a plectrum. This instrument would represent the Moorish guitar type (or the 'guitarra sarracenica', whatever the difference). We are having an exciting time with both these instruments, and I cannot very well understand why these types do not enjoy a wider acceptance with performers of early music elsewhere.

The future is promising enough providing the general conditions improve. The shortage of instruments may well find a solution in local manufacture. There should be no lack of adequately trained craftsmen, as violin and guitar making are long established activities, and the abundance of excellent local woods, many untried yet, may also open interesting new possibilities.

GERARDO V. HUSEBY

Switzerland

Basel, Schola Cantorum Basiliensis

In certain parts of Switzerland there is more than one kind of activity in performing early music but at present the only large concentration of such activities in an institutional form has been in Basel, at the Schola Cantorum Basiliensis (SCB). Two departments operate within the SCB. A group of about fifteen children and adult beginners (Allegemeine Abteilung) are taught by Anne Bailes-van Royen, who was a student of Eugen Dombois, following principles which have been elaborated in the other department (Berufsabteilung) with its emphasis on playing and performance practice. Thomas Binkley of the Early Music Quartet and Eugen M. Dombois, both with international reputations for their teaching and concert activities, teach here. At

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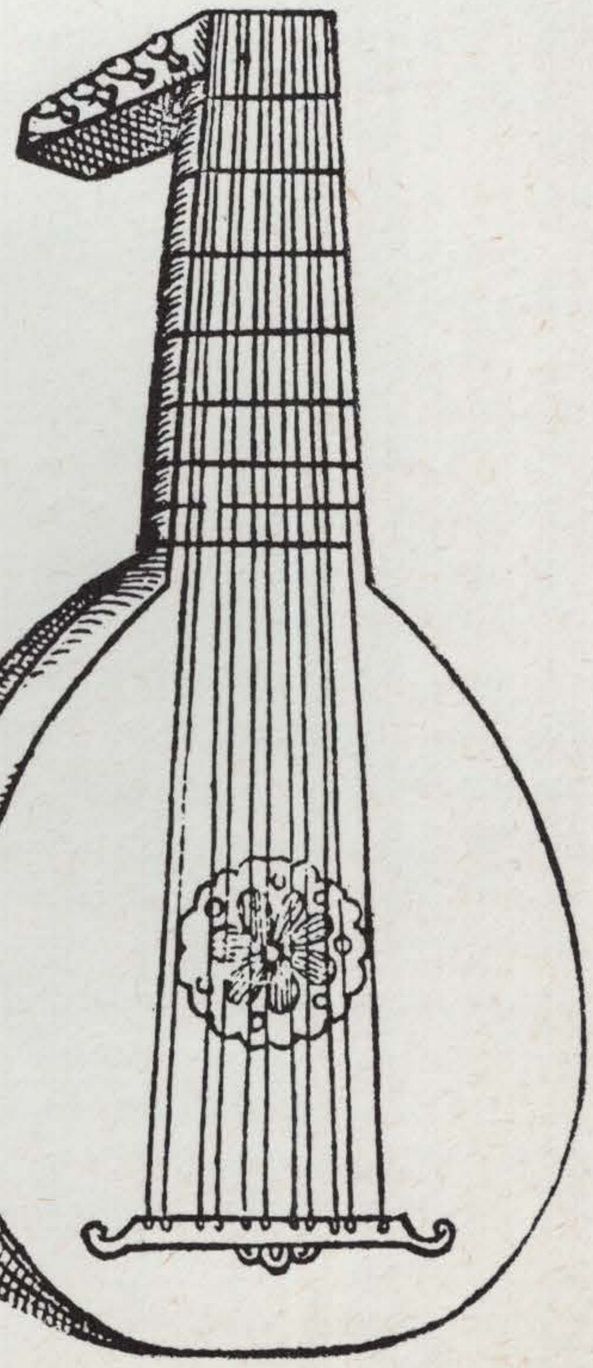
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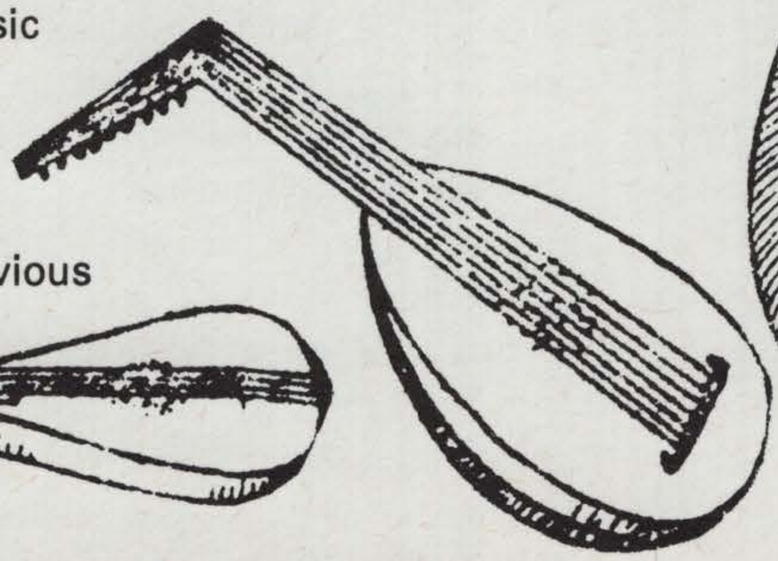
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the Conservatory, Konrad Ragossnig teaches guitar within the Musik-Akademie, corresponding to the SCB. The lute has an important place in the repertoire and concert activity of this noted artist who is at present preparing a comprehensive *Illustrated Manual of the Guitar and Lute* (*Illustriertes Handbuch der Guitarre und Laute*), a reference work covering history, literature, notation, tablatures and ornamentation. Eugen Dombois' numerous recordings with renaissance and baroque lute are well-known, as are his lute courses such as those of April 1975 at Breukelen in Holland, and September 1975 in Carmel Valley, California. Equally well-known are Thomas Binkley and the Early Music Quartet's tours and recordings. Graduate lutenists from the SCB include Anthony Bailes, Anne van Royen, Royohiko Satoh and others.

When we examine the lute's role within the courses at the SCB we find approximately fifteen students preparing themselves for a professional career. Many of the students already teach in minor teaching positions, mostly guitar, at music schools near Basel, and already several are pursuing a quite intensive concert life: Hopkinson Smith and Paul O'Dette, for instance, undertake concert tours throughout Europe and the USA and are also engaged by the Zurich Opera as chitarrone players for Monteverdi's *Orfeo,* conducted by Nicholas Harnoncourt. Amongst the students there are also baroque guitar specialists, such as Robert Strizich.

The four different types of lute taught in the educational and performing fields, with their teachers, are: 1. The Ud-like lute of the troubadours and the minnesingers (12th and 13th centuries); 2. The long-necked court instrument of the 14th and 15th centuries, played with the plectrum (Thomas Binkley); 3. The 16th-century renaissance lute; 4. The baroque lute, played with the fingers (Eugen Dombois). All related instruments from the different periods are included in the studies and represented in the concerts: Chitarra Saracenica (long-necked lute), harp, psaltery, gittern, citol, and later, chitarrone, cittern, pandora, theorbo.

I shall not detail the many aspects of the student's work for lute as a major subject—which are very comprehensive and based throughout on original sources. They include a separate course on lute and lute song in the Elizabethan period and a parallel song course 'English lute songs', taught by Nigel Rogers, as well as courses in viol playing and vocal ensemble. Students have many opportunities of playing in semi-public and public situations during the classes (some idea of the range of these is given in the 'Activities' columns on page 309 of the July issue). In the course on 'Medieval and Renaissance Music' under Thomas Binkley, instruments of the lute family play an especially important role. Ensemble is at the very centre of all these studies. In particular periods of study, performing practice is closely linked with the study of notation, sources, editorial techniques, instrumental use, compositional techniques and so on. A particularly exacting field is the medieval song repertoire of the troubadours, trouvères, and minnesingers.

Lute making is also an important interest. Firm contacts have been made with Fabrizi Reginato and Jacob van de Geest, who was given the responsibility by the SCB to reconstruct for the first time with the original neck length, the lute described by Henri-Arnaut de Zwolle in the first half of the 15th century. On 14 February 1975 he presented the instrument to a group of specialists, after which they discussed details of lute and chittarrone making. On 27 February Michael Schaeffer lectured on 'Anschlag and Klang auf der Laute' ('Attack and Sonority on the Lute') with his new research into nail or fingertip attack and on problems of hand position. The multiple activities at the SCB are a determined attempt to achieve a historical style of lute performing practice on the highest professional level. PETER REIDEMEISTER

Peter Reidemeister, who is also a professional flautist, is Deputy Director of the Schola Cantorum Basiliensis. Full details of the lute courses offered by the Schola Cantorum can be obtained from the Director's Office.

Italy

The renaissance of the lute took place in Italy in the last decades of the 19th century; the pioneer in this respect was a musicologist of European standard: Oscar Chilesotti (1848-1916).

His modern notation editions of old tablatures, his historical and philological research over a period beginning in the 80s of the last century up to the end of the First World War. For many years after his death, Chilesotti's transcriptions remained—at least in Italy—the main sources, if not the only ones, for the music written for instruments of the lute family in the 16th and 17th centuries.

The tuning in E, which he always used in his transcriptions, and consequently the guitar-like notation are a still living tradition in Italy. Although the spreading of this kind of notation has made accessible the literature for lute to a large number of performers, it has also exercised an undoubtedly negative influence on the development of an historically rigorous performing technique. Only a few of those who nowadays play the lute—at least in Italy—know how basically different is the sound production technique when compared with guitar. Actually this difference is today even more radical than it was in Chilesotti's time; we should remember that then the guitar was usually played without nail, and, often, and preferably, with the fifth finger of the right hand on the sound-board.

However, already in 1891, Branzoli's method[1], the first modern one published in Italy, established the basis for the development of a specific performing technique, using to start with, the tuning of the instrument on G, as well as some performing peculiarities, such fast up-and-down alternated movement of a single finger of the right hand, as prescribed by Piccinini in his tablature of 1623.[2]

As we can see, the promises for the lute renaissance in Italy were already present at the end of last century. Unfortunately these expectations did not realize and performances on the lute were left, up to our days, to the initia-

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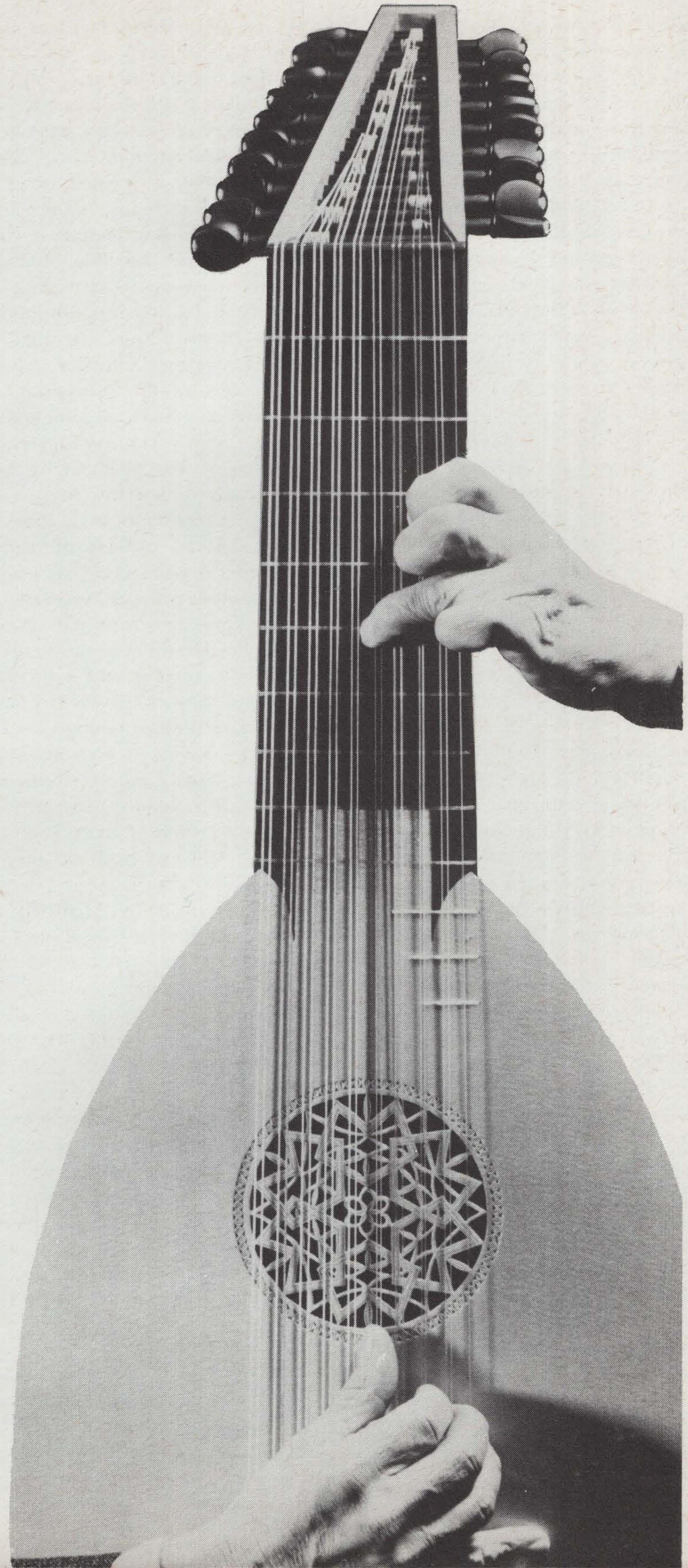
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tive of a few amateurs, each of them rediscovering by himself the instrument, reinventing, as it were, the performance technique through his own more or less unscholarly research, when he was not applying to the lute the technique of the guitar. Only recently have attempts been made for a more mature approach to the problems of an up-to-date performing practice. The very first problem was the making of instruments. Nowadays there are even in Italy lute-makers who have achieved remarkable results. We shall mention here the Bolognese Enrico Piretti, an already experienced maker of guitars and stringed instruments, who from 1960 to the present day has built, after a 9-course Tieffenbrucker model, approximately twenty lutes, some of which are of really excellent quality. Other lutes have been made by Carlo Raspagni in Milan and Fabrizio Reginato in Asolo, the latter a quite promising young man, who is a good gamba-maker as well.

Recent enough are also the developments in the field of music publishing and editing. The firm Suvini-Zerboni of Milan has published, during the last years, a remarkable body of lute music in guitar-like notation (Francesco da Milano, Vincenzo Galilei, S. L. Weiss, Luys Milan and other 16th-century Italian composers). The same publishing-house has sponsored since 1972, the quarterly review *Il Fronimo*—edited by Ruggero Chiesa—which deals exclusively with lute and guitar music. The publishing-house Berbèn in Ancona has also published a certain amount of lute pieces, still adopting the guitar notation.

None of these publications includes the original tablature, with which we cannot dispense, at least for music written for baroque lute. This is perhaps the only real shortcoming of these publications, rather than the adoption of a type of notation based on the tuning on E; this tuning, in fact, is, from a historical point of view, as justified as the tuning on G, and is, from the point of view of the acoustics, even more realistic than the tuning on G.

Some old prints of lute music have been included in the large series of works of musicological interest published in facsimile by the firm Forni of Bologna: Galilei, Caroso, Negri, Kapsperger, Terzi, Piccinini. The transcriptions of some of these texts (Piccinini and Kapsperger) have been or are being published. In other cases (Gastoldi: *Balletti a tre voci*) the tablature has been reprinted in score with the transcription. Forni has also reprinted in facsimile almost all the publications by Chilesotti.

As far as performing practice is concerned, the most important event of the last years has been the creation, five years ago, of a lute course at the Verona Conservatoire, taught by O. Cristofoletti. The course—still the only one in Italy and in which thirteen students are enrolled—is divided into two, the first of which extends over five years and is dedicated to the renaissance lute; the second, which lasts four years, deals with the study of the baroque lute, the theorbo and problems of continuo realization on these instruments. The students are asked as well to take simultaneously courses in harmony and counter-point. Furthermore they are expected to complete each year a historic-stylistic research paper on a composer chosen together with the teacher.

At the end of the first period of studies, they are required to be at home with French tablature, which is necessary for the study of the baroque lute, and to possess a more elementary knowledge of Italian tablature. Students are trained to read one stave notation like that for guitar, and one on two staves, as for the piano. At the end of the nine years' course, the students should in theory be acquainted with almost all of the extant literature for lute and furthermore be able to realize on the instrument a rather simple continuo part (Caccini, Monteverdi or any other composer of the early 17th century) and to prepare a stylistically satisfying written continuo realization from any period.

The Verona course is indeed very promising, especially because of the philological and stylistic imprint which Cristofoletti has inplanted on it. Of course, it will also depend on the number and especially on the quality of the students if Verona will finally establish and mantain for itself an Italian *school* of lute.

Less ambitious attempts, although not less serious, have been undertaken in recent years: various 'approaches' to the lute, mostly during summer courses organized by various cultural institutions. During these short encounters—which last from one to two weeks—the basic principles of the different kinds of tablatures are taught, as well as elementary notions of performing technique. Initiatives of this kind have been promoted by the University of Bologna since 1964 (as part of a musicological summer course), by the Musical Institute 'S. Cordero' in Pamparato (Cuneo), since 1970, and by the Italian Society of the Recorder (Società Italiana del Flauto Dolce) in Urbino, since last year.

MIRKO CAFFAGNI

[1] Branzoli, G., *Sunto storico dell'intavolatura e Metodo pratico per liuto,* Milan-Leipzig-Florence, Venturini-Carisch & Janichen. The work is dedicated to Queen Margherita di Savoia.

[2] *Di Alessandro Piccinini Bolognese Intavolatura di Liuto et Chitarrone, Libro primo . . .* In Bologna 1623.

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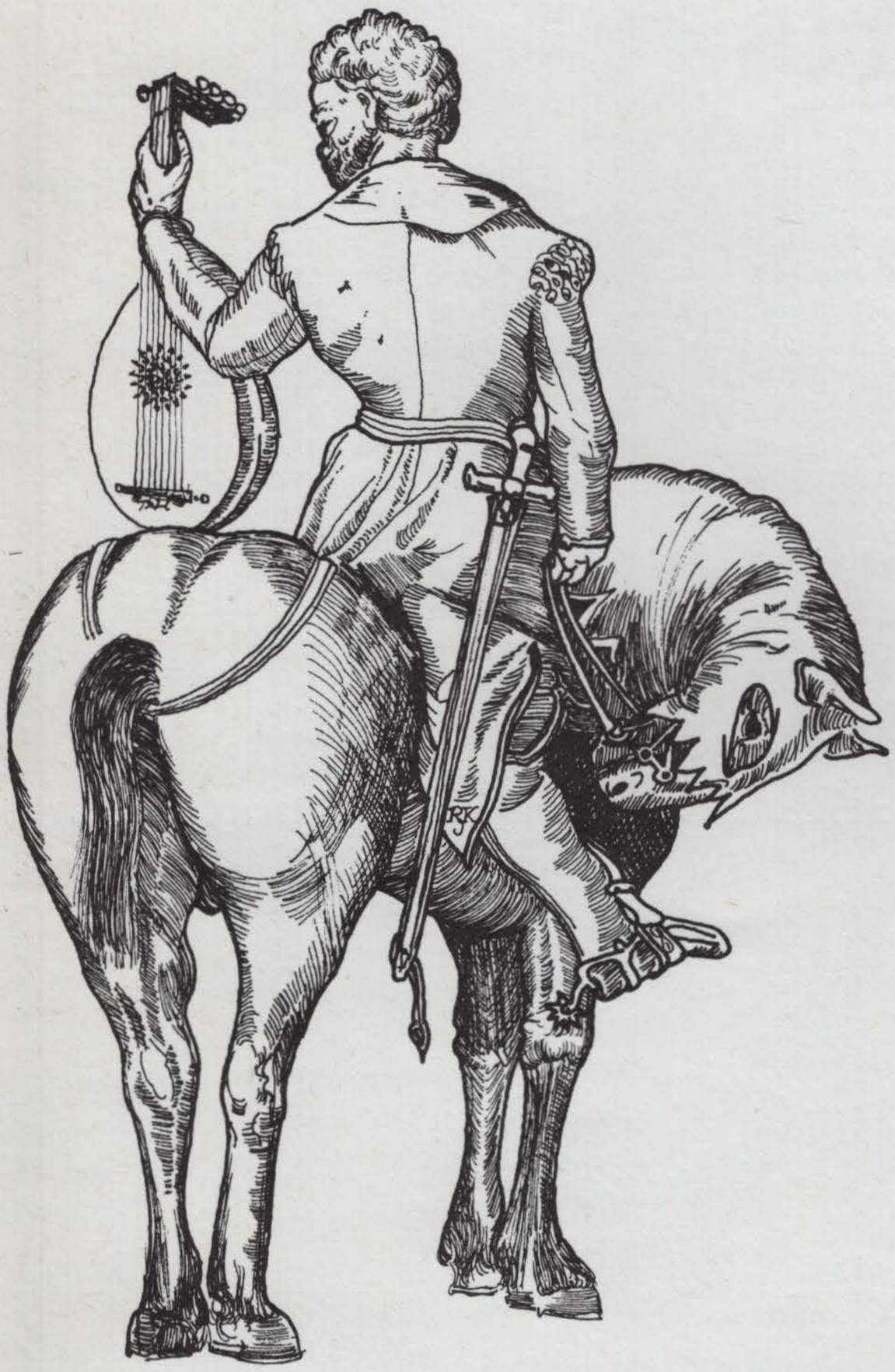
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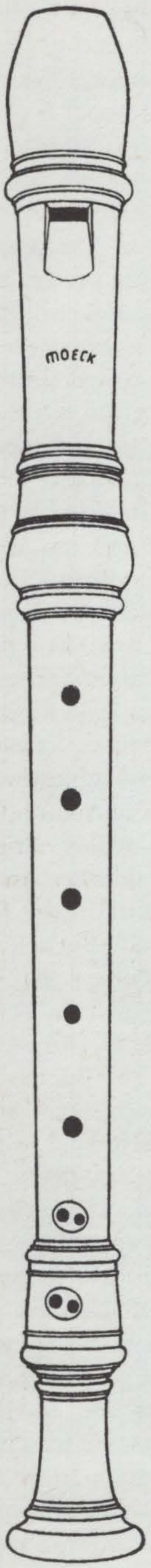


The soaring price of food by now has probably outstripped the weather as the favourite English conversational gambit. I wonder if weather forecasters are more saddened by such diminishing attention than by the unkind comments their efforts often provoke. We are lucky of course to have food, whatever the price, in relative abundance compared with less fortunate places today and less fortunate times in the past. It was an Englishman, I think, who remarked during the siege of Paris in 1870 when desperate menus had to be provided by the zoo, 'No-one has any idea of the gastronomic ingenuity of the French until they have seen them cooking an elephant over a spirit stove'. When one remembers that the elephant is the symbol of eternity, temperance and sovereignty the picture has a sad significance too.

The plight of elephants today is stressed in an interesting letter from Ronald Burnett (Footscray Institute of Technology, P.O. Box 64, Footscray, Victoria 3011, Australia). He is a man of many parts and is preparing for example papers on the Dutch 17th-century carver and woodwind maker W. Beukers and another on attempts to construct a mathematical model of a recorder with the help of a computer. He spent 1973-4 in Tanzania, which is reputed to be the world's largest supplier of ivory. A few years ago ivory fetched £2 per kilo there. Last year at auctions it was £17.50. A consolation over not being able to obtain or afford this beautiful material was the thought that it must all be due to the protection given to the marvellous animals who produce it. Tanzania for instance abolished even controlled hunting in 1973. Unhappily this does not seem to be the reason. The Peoples' Republic of China is the world's largest consumer of ivory and has also invested colossal sums in Tanzanian developments such as the Tanzam Railway. The artificial inflation of prices can hardly be a coincidence. In spite of the total ban on hunting, record quantities of heavy calibre ammunition are being sold today and record prices are being paid for 500 to 1,000 kilo lots in the Ivory Room at Dar es Salaam. Ronald Burnett comments, 'An ill wind indeed is blowing across the Serengeti, not to mention the Tsavo and Amboseli'.

Last January the distinguished maker Friedrich von Huene suggested in these pages that other users of ivory might join him in placing a substantial order for the best available synthetic substitute. Ronald Burnett suggests a combined approach to English cutlery handle manufacturers as the ones most likely to provide it. The gesture of course would not dent the quantities of ivory leaving Tanzania for China, nor the willingness of Tanzania to provide it whatever the risk to its elephant population, but it would be something. He also points out that Tanzania could supply, without any ecological dangers, many hardwoods that are well suited for woodwind. He picked out ten varieties for recorders, which are his special interest. One is already on Michael Zadro's list published in our July issue. The other nine [listed at the end of the column] make a useful supplement. The Tanganyika Wood Industries Corporation (TWICO) has charge of all wood exports. Nearly all the sawmills for many years have been in the hands of local co-operatives and small businessmen who have limited resources and therefore little inclination to provide themselves with heavy duty equipment and the special milling blades to handle these dense timbers. All that appears to be needed is a further combined effort by instrument makers, the new wood banks, and other users of hardwood, to convince TWICO and through them the sawmills, that there is a good demand for these woods and others like them.

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tioned in other issues. Madeline Ballard-Kennard draws attention to a good deal that goes on in Montreal. There are large and enthusiastic audiences for early music there as in Quebec and many professional and amateur players. They have a big chapter of the American Recorder Society, many really good players of early wind and viols, and a growing number of lutenists. Madeline Ballard-Kennard herself is on the faculty of Concordia University for lute and early music. Though this is new and Concordia is the only university in Montreal with an early music programme it's all steps in the right direction. One of her biggest problems is the purely economic one of persuading students who are attracted to the lute to buy one instead of the far less expensive and more easily obtainable guitar. The Seigneury Ensemble and the Claude Gervaise Ensemble have been giving concerts of medieval and renaissance music for several years. The Collegium Ferialis consisting of wind, viols, plucked strings and a quartet of singers is newly-established and based on Concordia. Paul Gerrits, a pupil of Walter Gerwig, has been teaching lute and early music at the French-speaking Laval University in Quebec since 1967. It is possible to gain a full degree in lute there. He also directs the Ars Antiqua de Quebec which gives concerts all over the province.

The small town of Saintes, which is in France, staged its fourth very ambitious festival at the beginning of July in conjunction with its third Académie Internationale de Musique Ancienne (Boite Postale 214, 17104 Saintes). The Académie provides teaching for recorders, baroque flute, double reeds, baroque trumpet, cornett, sackbut, lute, guitar, viols, keyboard, strings, singing and ensemble coaching in a setting of special historic and gastronomic interest. In conjunction with this concerts were given throughout the sixteen days by groups of such standing as La grande Ecurie et la Chambre du Roy, the Cambridge Purcell Society, the Madrigalists of Prague, the Deller Consort, the Cameristica di Lugano, the Boston Camerata, and the Scholars. It is still difficult to discover how widespread interest in early music may be in France, but few small towns anywhere have the enterprise and confidence to promote an intensive international festival like this lasting over two weeks. The London Praetorius Consort gave three well-received concerts under the auspices of the British Council at Château Boumois as a part of the Festival of Anjou, so in terms of these two festivals alone the French connection has been strong for English early music groups this summer.

Courses solely for students of recorder, or viol, or lute are well-established and almost commonplace. It was of particular interest though to see in the Dutch publication *Stimulus* (Drift 21, Utrecht, Netherlands) no. 11 an account by Anne-Marie Thiel of the second very successful convention of cornett and sackbut players held in January. I am indebted to Eric Hedger for a translation. Many new players came including a number from other countries. On the

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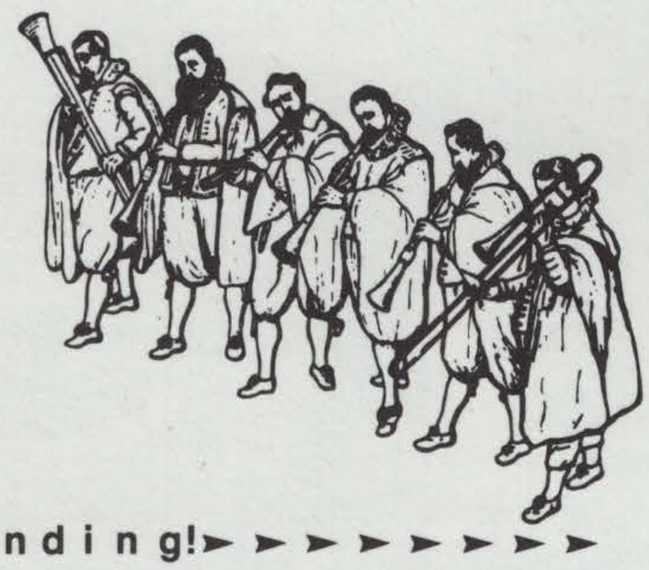
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Saturday morning everyone briefly introduced themselves giving their musical background and playing experience. This was followed by a discussion of embouchure and the behaviour of the instruments in various registers. A lot of interest centred on the construction of instruments and especially mouthpieces because so many of those present were involved in making them. It was suggested that in the 17th century it would be rare to find the same person playing both trumpet and cornett, because the trumpeter's privilege was exclusive and ensured an adequate living without the need to study any other instrument. Then came sectional practice for the cornetts and sackbuts with exercises in intonation directed by Holger Eichhorn and Charles Toet, and the day finished with a discussion of intonation in the 16th and 17th centuries. Sunday morning was occupied with the playing of motets by Lassus. After lunch there was discussion of where and when cornetts and sackbuts are rightly used in 16th- and 17th-century music, according to contemporary sources and current research. The week-end finished with a full performance of some of the pieces studied.

I never cease to wonder at the way Italy in general appears to set so little store by its early music heritage which delights and inspires so many all over the rest of the world. The impression may be quite false and certainly there are to be found groups and individuals as dedicated and enthusiastic as anywhere else. One such group is the Theatrum Instrumentorum of Rome (00149 Roma, Via F. Iorini, 1) of which I hear from Pierfrancesco Callieri. They have five members who sing and between them play almost every wind, string and percussion instrument. Their speciality is Italian music, 'because', as they say, 'few people play it in Italy'. One wishes this and every other active group all success in renewing interest in such an undeservedly forgotten past. Whatever their plight in other ways, elephants, I suppose, have certain advantages.

Tanzanian Hardwoods

BOTANICAL NAME (*Family*)	TRADE NAME	Weight per Cubic Foot□ G	D	DESCRIPTION (*Heartwood*)
Adina microcephala (*Rubiaceae*)	Adina	72	55	Pinkish-brown colour, heavy and very hard, oily, with fine, even texture, straight grain.
**Afrormosia angolensis* (*papilionaceae*)	East African Afrormosia	78	60	Dark brown to nearly black, very hard and heavy, oily, interlocked, undulating and twisted grain, fine texture, striking banded or whorled figure. The wood drills cleanly, turns well giving an exceptionally smooth surface capable of taking a high polish.
Baphia kirkii (*Papilionaceae*)	Baphia	85	80	Reddish-brown with a handsome appearance, exceptionally hard and heavy, oily, with fine straight grain, very even texture.
Brachylaena hutchinsii (*Compositae*)	Muhuhu	72	57	Light yellow-brown to greenish-brown, very hard and heavy, fine and uniform texture, straight grain taking brilliant polish.
Combretum schumannii (*Combretaceae*)	Mgurure	79	70	Very dark brown, nearly black, very hard and heavy, fine texture and straight grain, turns cleanly and takes a brilliant polish. Said to be usable as a substitute for grenadilla.
Diospyros mespiliformis (*Ebenaceae*)	African ebony	—	60	Black, some dark brown bands, hard and heavy. A true ebony; samples were not available; it is felt that this would be inferior to Indian species.
Olea africana (*Oleaceae*)	Brown olive	80	75	Medium to dark brown, very hard and heavy, oily, fine and uniform texture, straight grain, handsome figure with dark brown or black bands.
Spirostachys africana (*Euphorbiaceae*)	Msaraka	70	65	Chocolate brown with black streaks, oily, very hard and heavy, fine and uniform texture, straight grain, banded figure.
Warburgia stuhlmannii (*Canellaceae*)	East African Greenheart	70	60	Dark brown/green, sometimes near black, lustrous, oily, hard and heavy, fine texture, straight grain, handsomely figured with broad dark bands. An exceptionally good turnery wood. Samples examined were extremely dark, lustrous, with very fine light streaks.

NOTES

□ *Weight per cubic foot is an* average *weight given in pounds; G is for freshly-milled (i.e. 'green') timber, D for timbers which have been air-dried to 12 per cent moisture content.*

* *Note that the physical properties of Afrormosia angolensis, as it grows in East Africa, are quite different from English sources.*

Samples of Afrormosia, Baphia, Muhuhu, and Msaraka are in R. Burnett's possession and further studies are being carried out on them, together with some grenadilla from East African sources.

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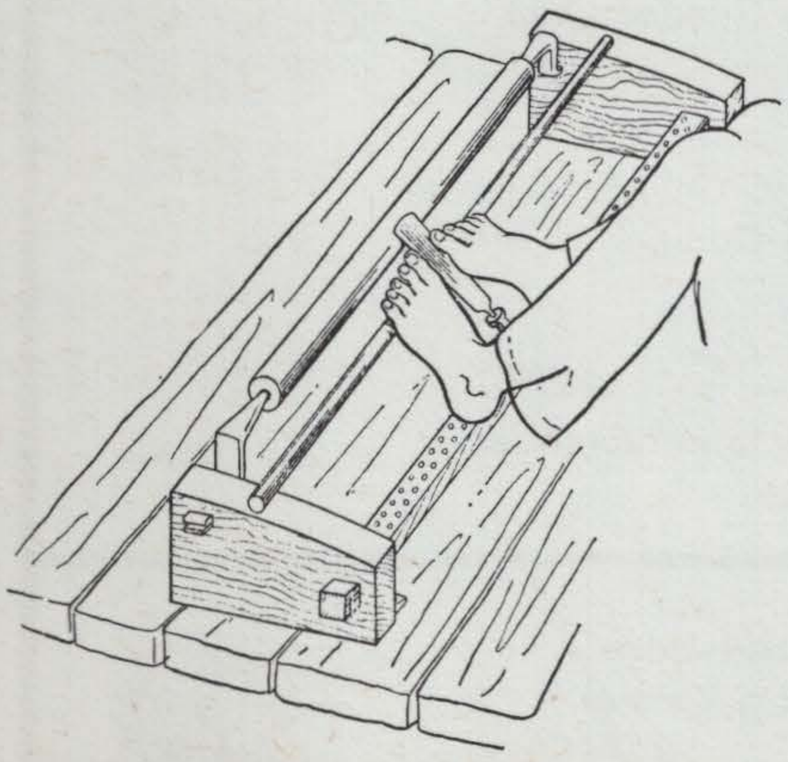
Books

Folk Musical Instruments of Turkey
LAURENCE PICKEN
Oxford University Press, £38.50

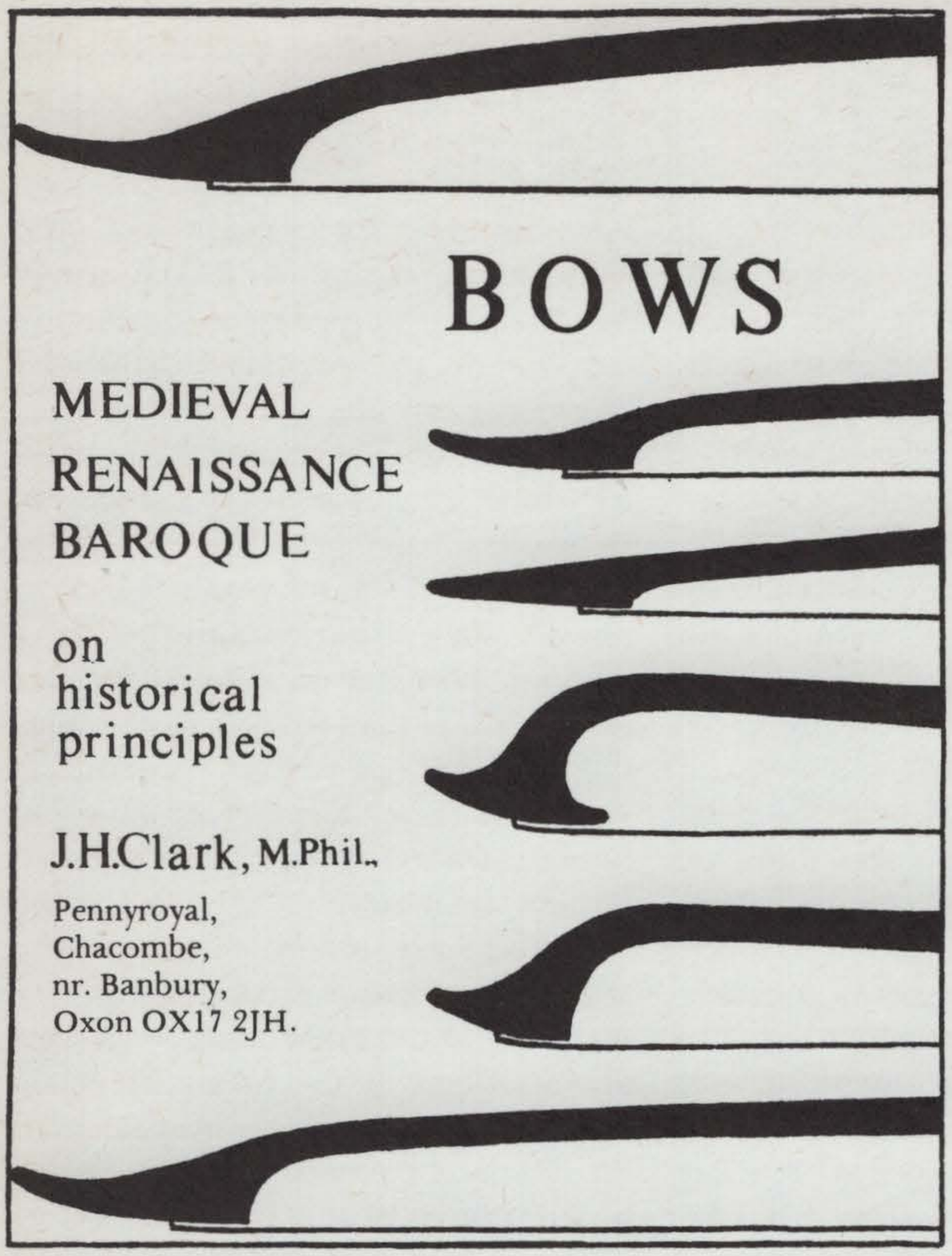
Readers may be surprised to find a book on Turkish folk instruments reviewed in the pages of *Early Music*. There are two reasons for this: one is that we acquired many of our instruments from the same areas as the Turks did or from Turkey itself, and many survive in Turkey today in almost their original forms, so that constructional and other technical details are of considerable use and interest to us. The other reason is that of all the books on musical instruments that I possess or have ever read, this is by far the best. It towers head and shoulders above all other books on the subject in its clarity, in its detailed coverage and in its complete mastery over the technical details of the acoustical behaviour of the instruments, of their use, their distribution and their construction. Anyone working on any aspect of musical instruments of any sort, from any area and from any period, will benefit from reading this book.

With the exception of a very few other references, Dr Picken covers only the subject of his title; the instruments of Turkish urban music, religious music and art music are mentioned only in passing, save where they are also used in folk music. The book was originally planned as one of the series in the *Handbuch der europäischen Volksmusikinstrumente*, edited by Drs Stockmann and Emsheimer. However, whereas the only one of that series to appear so far, Bálint Sárosi's excellent study *Die Volksmusikinstrumente Ungarns*, is a book of 147 pages, Picken's work has been so much more detailed that this book runs to over 700 pages—hence the terrifying price—and is of a size too large to fit the series. It has, therefore, been published separately and, thanks to Oxford University Press, in English. In its arrangement it follows the form laid down for the *Handbuch*, being set out in the order established by Hornbostel and Sachs and using their numerical system (see *Galpin Society Journal Vol. XIV*, 1961). Each section is introduced by a definition and description of the instruments and of their acoustical behaviour; any of us who write or lecture on instruments will find ourselves copying and quoting these for they are unrivalled in their clarity and precision. As Picken says in the Preface: 'A principal innovation has been to provide elementary comments on the physico-acoustical properties of the major groups of instruments. . . . They are made in elementary terms, using language requiring no more knowledge of physics than that resulting from a school course and no more knowledge of electronics than follows from building a simple radio. Even in terms as simple as these, however, a range of hitherto unconsidered points begin to acquire significance . . .'

Within each section, all the musical and other sound-producing instruments of the Turkish folk musicians are described in the fullest of detail. The description of each instrument is divided into six sections, as proposed by the editors of the *Handbuch:* I Terminology, often a detailed etymological study which leads into a discussion of the diffusion of the instrument when this is indicated by its name; II Ergology and Technology, sometimes short, sometimes ten or more pages as on the description of the manufacture of the *davul*, the large bass drum which was the ancestor of our long-drum, a section which will be very useful to those of us interested in the construction of early drums. III is on Playing-technique and musical possibilities, a section which often includes long transcriptions of music played on the instrument. Many of these transcriptions are sufficiently detailed to be used to reconstruct the performance; unlike so many transcriptions by other scholars, Picken took sufficiently complete notes at the time of recording that he can show which string is used on a stringed instrument, although when he is transcribing the tapes of other collectors this is usually not possible. IV covers the Repertory, V the Use and VI the History and Distribution of each instrument, the last section often with a distribution map. With so much detail, it is not surprising that some of



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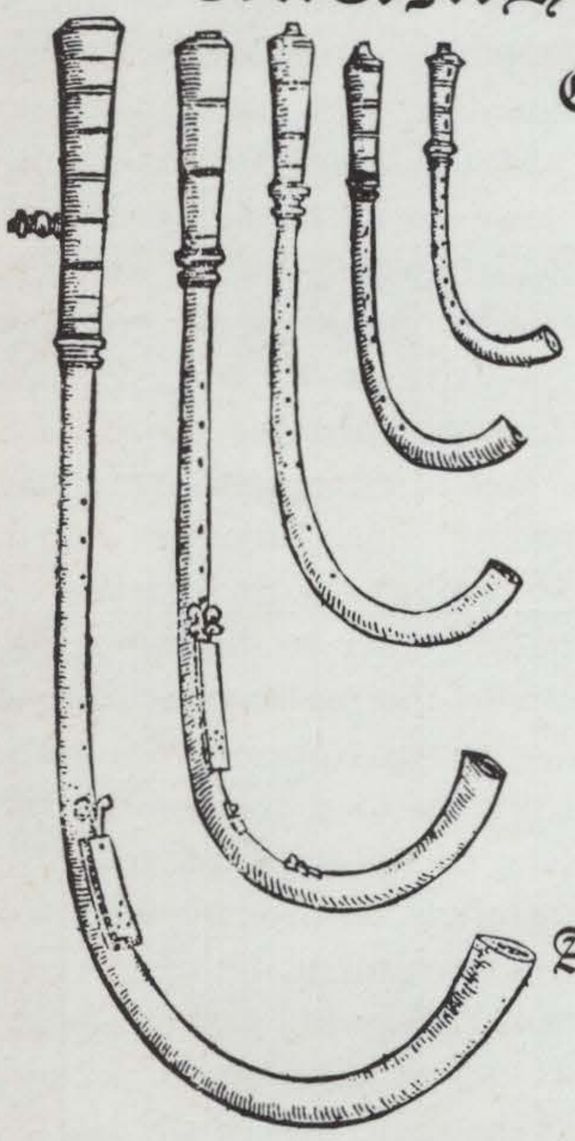
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the more important instruments take from 50 to 80 pages each.

Laurence Picken has obviously made friends wherever he has gone in Turkey and he is on such terms with musicians and instrument makers that he has often been privileged to watch the manufacture of an instrument from beginning to end, a process which he describes admirably for a number of instruments. His empathy with musicians is extended to the children and the book is enriched with many descriptions of the instruments used and made by children, instruments which are often the oldest in any culture. In several cases the descriptions include the words and music of the magical incantations with which the child accompanies the manufacture of the instrument.

Some of the instruments described are more likely to interest the readers of *Early Music* than others. These include, among the idiophones, the tong-cymbals and the various types of bells. The tong-cymbals in Turkey seem all to be multiple: the end of each arm of the tongs is forked so that more than one pair of cymbals may be fitted, whereas the vast majority of medieval examples are single, each pair of tongs bearing one pair of cymbals. Both pellet-bells (strictly rattles) and clapper bells (true bells) are used, the latter being either forged or cast, the difference in use varying from animal to animal and from place to place, as is revealed by the magnificently detailed tables. The membranophone section, the second in the book, is more likely to be of practical use to us with, as already mentioned, the very detailed description of the manufacture of the *davul*, a technique which could usefully be employed in the manufacture of any of our tabors, side drums, etc. There are useful descriptions also of the frame drums, the equivalents of our timbre or tambourine. Among the chordophones, details of *saz* construction are of interest, as are those of the *kemençe* or Black Sea fiddle, both of which are hollowed from the block like our rebecs and early fiddles; the *saz* is also often built from staves like our lute. The lute itself and the Pontic *lira*, which is very similar to our rebec, are instruments of urban music and so not described in detail, though there is information here as to their history, distribution and influence. Among the aerophones, the two most important sections to us are those on the duct flutes, the near kin of our recorder, and on the shawm, the *zurna*. The introductory section on the duct flute is of great importance, for Dr Picken proposes a terminology for the various parts of the sound-generating system which combines the best and most logical terms of organ builders and of recorder makers and players. It is to be hoped that this terminology will become universally used, for all the terms have been chosen with great care so that they may apply not only to recorders but also to all the duct flutes used in folk musics in other countries. Not only will the use of these terms avoid the present somewhat chaotic situation where every writer uses different terms for the various parts of the instrument, but also it will lead to the general avoidance of that disastrous word 'fipple' which has no generally recognized meaning and which other authors each use for a different part of the system. The diagrams of different shapes of windway and the descriptions of their effect and the effect of varying the area and proportions of the cut-up and the shape of the lip will be useful to all recorder players.

The book is illustrated with a great many photographs on 46 plates. Some of the most interesting are the numerous X-radiographs, which reveal many constructional details and techniques, among them the fact that a craftsman with an adze can shape the body of a *saz* so finely that it is only very slightly thicker than one of our stave-built lutes. If medieval craftsmen could work to such fine tolerances (and what one village craftsman can do, another should be able to do) fiddles and rebecs may have been little or no thicker in the body than viols. There are a number of text illustrations, for example the line drawings showing tools and other details. The many tables and the musical examples, some of which run to several pages in length, have already been mentioned. The Bibliography and the indices are monumental. The only section not yet mentioned is the Postscript, a brilliantly written 62-page chapter on the principles, purposes and techniques of classification, on the evolution of instruments, on organogeography (a new term and a new departure which may now join the studies of plant and animal geography as an important part of our researches) and, again a new departure, a study of the time scale of the diffusion of instruments and other cultural phenomena. This Postscript alone will give musicians and musicologists, for both are concerned, material for argument, discussion and speculation for many years to come; it is also replete with material for the research scholars who are seeking subjects for theses. As regards the classification section, I regret to say that Dr Picken is probably correct in many of his strictures on my and John Burton's work (*Ethnomusicology, Vol. XV no. 1*, January 1971).

The only complaint that I can make about this book is its price; it is so high that you may need to visit your bank manager before you can buy a copy. Nevertheless, buy it if you can. If not, insist that your Public Library, College Library, or whatever other source is available to you, buys it so that you can read it. It will become a classic, and I know that I am repeating what I said earlier, for it is the best book on musical instruments that has ever been written. It is a long book and may look a solid, even a daunting, read, but believe me, you will know vastly more about musical instruments of all sorts, and not just about Turkish Folk Musical Instruments, when you have read it.

JEREMY MONTAGU

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fessor of Ethnomusicology in the University of Amsterdam was published in June 1971 'in a small edition for private circulation'. This book is an expanded version of an original appendix to that lecture. The author has evidently had the bright idea of applying his critical lens to early accounts of exotic music not so much to focus on the music itself but on the ethnocentricity of the western observers who described it. To say that one wishes the anthology had been privately circulated and the lecture made publicly available would be harsh. But it is a tribute to the author's long involvement in the history of music to regret the lack in this book of the theoretical lecture framework which would have given much more significance to the copious descriptive materials here presented.

The book illustrates a dilemma for musicology—and even perhaps for *Early Music* itself. I myself see the position in terms such as these. Human beings in all forms of society appear to have some forms of music, that is, combinations of systematically produced sounds which have diffuse meaning for the people concerned, not just immediate signals for action. Strictly speaking, one might expect that musicology would embrace the study of music anywhere in time and place. But far more than many people realize, what is regarded, appreciated and analysed as 'music' is subtly related to the social structure, ideas and beliefs of the people by whom or among whom the music is produced. Other peoples' 'music' may be treated as just 'noise'—or as extracts from Hüttner about Chinese music in this volume indicate, may be likened unkindly to the mewing of cats, the bleating of a goat or the howling of a wolf. (These refer respectively to singing, trilling, and the sound of a kind of cornet. People in this country who were interested in 'early music' fifty years ago may remember hearing analogous expressions.) So much has 'music' been equated with particular varieties of sound combination approved in particular societies or states of society that most of the older 'histories of music' (Stanford and Forsyth is an exception to some extent) discuss only the development of western music as if there were no other. To some degree such an attitude is bound up with the much-debated distinction between art-music and folk-music. But even Cecil Gray, who explicitly stated that he was attempting to study the art of music not as a thing in itself but in relation to other human activities and to life generally, could write that 'Russia played no part whatever in the history of music prior to 1800'. And in the formidable study by Deryck Cooke, which aims to bring music back from the present intellectual-aesthetic limbo and 'reclaim it for humanity at large, by beginning the task of actually deciphering its language', the language he has in mind is indubitably only European.

As awareness of the social conditioning of musical forms and appreciation developed, some scholars in the west, realizing the interest of other musical systems, began to study them intensively. But the western tradition was so firmly established that since such 'exotic' music had to be studied in its own social context the study came to be labelled *ethno*-musicology, as if it alone, and not the study of western music, had a 'peoples' component. Now western music too is being placed more firmly in its social setting. A truly general history of music, with proper attention to time, place and people, would be a vast undertaking—though an admirable introduction to such a study might be John Blacking's *How Musical is Man?*, which reveals from African and European examples how music is tied to culture.

The present book points to an important aspect of this whole issue—the problem of record. Western music is notable not so much for its long tradition as for the pace and complexity of the changes it has undergone, especially in the last five centuries. But historically it has also been remarkable for the ample nature of its record and the articulate awareness of this. Relatively speaking, in the field of early music the west has a huge corpus of materials on which to work, in a way which non-western music does not.

Frank Harrison has tried here to fill a gap in our knowledge and to present a selection of accounts of musical performances and musical encounters, as recorded by early western observers in Asia, Africa, the Caribbean, Lapland and other 'exotic' fields. Much of the material is fascinating to the curious, and throws considerable light on what I would call 'the structure of musical occasions', though I doubt if it can be of such interest to social anthropologists as the author suggests because of the lack of more systematic background. The scholarly apparatus concerned with editions, textual variations and translations is meticulous. The descriptions and illustrations of musical instruments, and the examples of musical notation, are very valuable for the interpretation of continuity and change in the social and aesthetic history of the peoples concerned. And comparison of different versions of Chinese popular songs illustrates the kinds of adaptation which musical materials may have to undergo 'to render them more agreeable to the English Ear'.

The book is not entirely satisfactory. An anthology of sources should give some indication of the principles on which the selection has been made, and here this is not at all clear. I miss references to Oceania, such as Bougainville's mention of the Tahitian nose flute, or Cook's description of Maori war-song and war-dance. But presumably what has been of prime interest to the author have been accounts which give illustrations of musical instruments or musical notation, and which throw up at the same time the observer's own assumptions and prejudices. What is particularly to be queried, with present printing costs, is the need apparently felt in many cases to publish the original text in full as well as the author's/editor's translation. Of course this allows easy checking—as on pp. 190-91. I would have rendered *Langeweile* as boredom rather than fatigue in reference to the Chinese boatmens' song. But surely Léry's French text, Torquemada's Spanish, Hüttner's German, Kaempfer's Latin, are of use only to specialists, who would prefer to go for checking to the original

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publications in case they might wish to see more than these often brief excerpts.

The book is then 'early music' in a special sense. It gives some idea of what some of the music of countries outside the European tradition was like at some periods rather arbitrarily chosen during the 16th, 17th and 18th centuries. And while its data are not adequate enough for much anthropological analysis it does give a great deal of information about the nature and setting of musical performance, and music-groups involved. From the comparative point of view I suspect that to musicians and musicologists—among whom I have no competence—the impression inevitably given by the extracts in this volume will be of the musical poverty of the societies mentioned, at a period when Europe was so rich in developments. Yet it is interesting to note that during Lord Macartney's embassy to the Emperor of China in 1793-4, John Barrow observed that the Chinese, while very keen to draw and copy the European instruments 'affected to dislike' the Ambassador's band 'which they pretended to say produced no music, but a confusion of noises'. So this anthology may have relevance, as planned, as a contribution to the assessment of the value of music information from written records of the past, and a warning against false 'objectivity' in musicological studies.

RAYMOND FIRTH

Guillermus Dufay, Festival of Flanders programme book
200 Belg. Fr., £2.50

Guillermus Dufay is a lavish programme booklet prepared for the Festival of Flanders during Dufay's quincentenary year. Apart from the concert programmes and some magnificent colour plates it includes five substantial essays on the composer by René Bernard Lenaerts, Robert Wangermée, David Munrow, Jacques van Deun and Karel Aerts (based on material by David Munrow). There is much fresh thinking in the pieces by Wangermée and van Deun; and Munrow provides what seems to me quite the clearest and most engaging explanation of Dufay's importance I have encountered, though the material is all taken straight from his record sleeve notes, down to the detail of including a passing reference to 'the sleeve details'—which may well have puzzled the concert audiences.

At the end there is a useful discography and a bibliography of some of the more important studies of Dufay. Typically, it omits any reference to Pirro's *Histoire de la musique de la fin du XIVe siècle à la fin du XVIe,* a book from which the biographical survey in particular could have benefited: it is upsetting to read thirty-five years after the publication of Pirro that Dufay returned to Cambrai in 1444 and remained there until his death when in fact he returned around 1440 and spent most of the 1450s in Savoy. Other long standing errors in Dufay biography are also repeated: the motet *Moribus a genere* for the town of Dijon cannot date from 1446 because when Dufay visited the Burgundian court that year it was at Brussels, not Dijon; the lament *O tres piteulx* was not sung at the Lille banquet in 1454, for we have the full text of the lament sung on that occasion. Still, these are petty complaints to make about such an elegant and informative booklet.

DAVID FALLOWS

The booklet is obtainable from BRT, Eug. Flageyplein 18, B-1050, Brussels, Belgium.

Galpin Society Journal XXVIII, April 1975

Of special interest in the latest *GSJ* (£3 from the Hon. Secretary, Edgar Hunt, Rose Cottage, Bois Lane, Chesham Bois, Bucks) will be Rainer Weber's 'Some researches into pitch in the 16th-century, with particular reference to the instruments in the Accademia Filarmonica of Verona', which was mentioned, with the knowledge and approval of Rainer Weber, in Bernard Thomas's 'The Renaissance Flute' in our issue of January 1975. We regret that the provenance of the forthcoming article was not given. In his article on the mysterious 'chekker', Edwin Ripin gives a list of 14th-, 15th- and 16th-century references to it which also include invaluable references to other instruments. Paul Hailperin writes on 'Three oboes d'amore from the time of Bach', and Robert Hadaway, familiar to *EM* readers through his work on the cittern, describes his repair and restoration of an orpharion by John Rose (1580), one of the finest products of English lutherie. Laurence Libin (who will contribute to our harpsichord issue in January 1976) describes a Dutch harpsichord (1768) he had the good fortune to find in a Chicago piano shop, Jeremy Montagu 'The Construction of the Midwinterhoorn', and Eric Halfpenny the charming 18th-century plasterwork of Christ Church trophies, which display around fifty instruments.

Corrections

The reviews of Jacobean Consort Music on page 287 of the July 1975 issue (Books 5 and 6, *Musica Britannica,* and Suite No. 1 in D minor for viola da gamba and continuo by Marin Marais), were by Robert Donington.

The photograph of van Alsloot's *Ommeganck* on page 237 of the July 1975 issue was unfortunately reversed.

The article on renaissance music in Japan on page 313 of the July 1975 issue was by Yusuke Arimura and not by Gerado V. Huseby as printed. We apologize to both authors.

We have been asked to correct any impression given in Don Smithers' review (April, 1975) of Edward Tarr's translation of Altenburg's *Essay on an Introduction to the Heroic and Musical Trumpeters' and Kettle-drummers' Art* (Brass Press, Tennessee, USA), that Mrs Edward Tarr translated Part I of the book and that Ruth Tarr (Edward Tarr's mother) corrected the translation into proper English.

Michael Zadro has written to say that his listing of woods used in the making of woodwind instruments printed in our last issue is not intended to be all inclusive. 'It must be kept in mind' he writes 'that at various periods from the Middle Ages on, practically any reasonably sturdy wood capable of being fashioned to form an instrument must have been tried at one time or another right into the 19th century. At this time the choice became limited to those timbres proven most desirable for woodwind instruments.

'Old instruments formed from the following woods are not unlikely to turn up although they do constitute rarities: cedar, walnut, oak, chestnut, beech, locust, hickory, yew, dogwood, rowan (Mountain Ash), the various "ironwoods", bubinga, purpleheart and padauk (vermilion).'

Credits

The colour photograph of the lutenist which appeared on our April 1975 cover was by Denis Waugh.

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Music



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The Operas of Alessandro Scarlatti
Ed. Donald Jay Grout
Eraclea
Harvard University Press, £9.25

The publication of this volume, the first in a projected complete critical edition of Scarlatti's operas, is a major musicological event. Although the volume is in some ways disappointing, it is warmly to be welcomed. Scarlatti is such an important figure that the lack of a complete edition affects our view of the entire late baroque period. *Eraclea* dates from the middle of his operatic career; it was first performed at Naples in 1700 and repeated at Parma, probably later that year. There are two librettos, corresponding to these performances, and seven sources of the music; unfortunately, none of the recitative survives, except that for the comic scenes, and one ensemble is missing.

Although this is a 'scholarly' edition, it includes a brief discussion of performance practice and a facsimile and translation of the entire Naples libretto (by Stampiglia). The standard of editing appears to be high, but it is difficult to be sure of this, for reasons made clear below. Time signatures have been modernized, but key signatures remain unchanged and accidentals are included as necessary. Since, however, there is no statement of editorial policy on accidentals, and since these are all in front of the note and of the same size, it is impossible to tell which, if any, have been supplied by the editor. Fortunately, only two seem doubtful (no. 50, bar 4, G♮ and no. 58, bar 26, E♮) and only two others missing (D♯s in no. 9, bars 10 and 32). The sparse continuo figures have also, sensibly, been left as they stand in the sources; where they lack accidentals or are imperfectly spaced, the correct interpretation is usually clear from the score. A few extra figures have been supplied editorially, but it could be argued that more would be desirable, especially in continuo arias and recitative. The text has been well edited, but alignment with the music is often inaccurate and sometimes gives rise to wrong accentuation (the marking of more elisions might have eliminated this danger).

The real shortcomings of the publication lie in its Introduction and the absence of the Critical Notes. In three respects, the editorial procedure outlined in the Introduction differs from the method used. We are told that 'dynamics are reproduced only if they appear in at least one manuscript', yet we find dynamic markings in two typefaces, small faint and large bold. Do these come from different manuscripts? Are the former editorial? The editor does not say. We are told that editorial figuring of the continuo will be in italic, but what there is appears to be in square brackets. Finally, we are told that 'specification of instruments is supplied by the editor'. Why, then, are some specifications printed in roman and others in italic? Are the latter editorial? If so, why are some of them also in square brackets? And why is the Introduction silent on all these points?

The Introduction also fails to give precise factual information at the moment when it is needed. For example: (1) the intermedi at Naples were 'evidently' simple ballets: the reader is not told that the evidence is in the libretto at the back of the edition; (2) the location of surviving librettos is not revealed; (3) a Cambridge manuscript contains 'one aria' not found in any other source: the reader is not told that the aria is no. A7 in the Appendix, nor that it appears to be a substitute for no. 24; (4) discussion of the comparatively few substitute arias and alternative versions occurs in a number of places and is, ultimately, confusing: a table showing which numbers occur in which order in which manuscripts would have been easier to prepare and to use; (5) bracketed notes in the continuo are lacking in 'some' sources: which sources? Such coyness is unnecessary and, in the absence of Critical Notes, irritating.

The Notes are said on p. 5 to be available from the Department of Music on microfilm, but not every reader or librarian will send off for them and my copy had not arrived by the time of writing. The reason for their exclusion was presumably lack of space, but it

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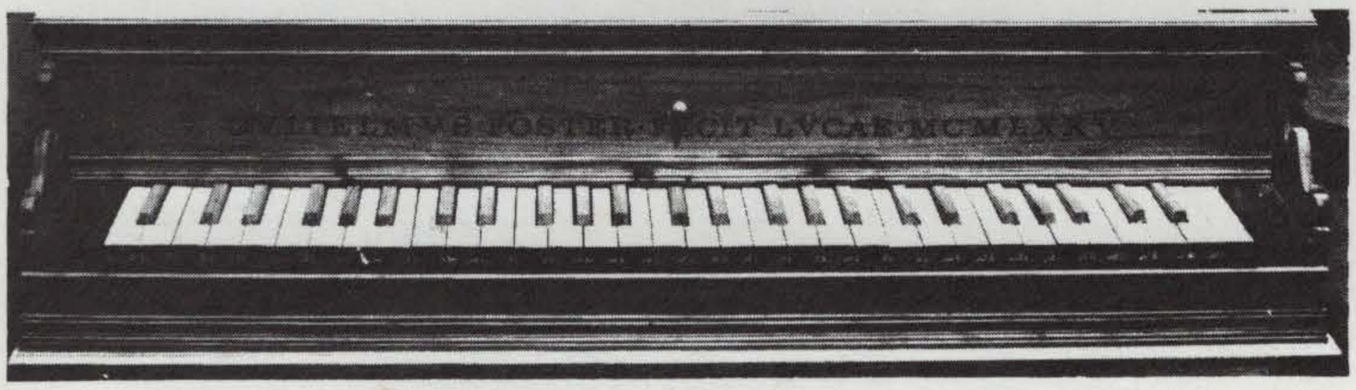
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might have been possible to include them if the facsimile of the libretto had been omitted. The facsimile is obviously nice to have, but it is a luxury: the text of the missing recitative could have been printed between the surviving musical numbers and the scene changes and stage directions could also have been incorporated into the body of the edition. If this had been done, the edition would have felt more like an opera than a collection of numbers and eighteen sides might have been available for the Critical Notes, which, given the nature of the Introduction, are not a luxury but a necessity. It is to be hoped that future volumes will avoid the teething troubles of this one and that their publication will be not long delayed.

COLIN TIMMS

Complete Harpsichord Works
WILLIAM CROFT
Ed. Howard Ferguson and
Christopher Hogwood
Stainer & Bell, 2 vols. £1.85 each

It is often the fate of even important transitional figures to suffer unjustified neglect. The very name of William Croft is today familiar only to those involved in one way or another with the music of the Anglican Church, except for specialists. Croft has had to endure the ultimate ignominy of having what is probably his best piece and the only one in the current repertoire by any standard (it was a favourite encore of Wanda Landowska's), improperly credited to Henry Purcell. The keyboard works were edited in a less complete and decidedly modernized version over 50 years ago by J. A. Fuller-Maitland but that earlier publication can now be regarded as completely superseded by the new *Urtext*. We can rejoice that editors have come to agree pretty much to a man that leaving the simple and logical ornamentation symbols as they are in the original sources vastly facilitates the player's task of realizing the composer's intentions. Certainly nothing is gained by the insertion of occasional indications of nuance conceived in terms of dynamics, for instance, which might have some relevance to the modern piano or perhaps to the clavichord, if the music is primarily for performance on the harpsichord where expression has to be achieved by other, non-dynamic devices. To see Croft's music cleansed of editorial accretions gladdens the heart, as might the first view of a newly-restored Old Master. Perhaps there are still some unregenerate devotees of Bülowized and bowdlerized editions amongst us, just as there are those who sincerely, stubbornly and misguidedly maintain that Rembrandt's *Night Watch* was ruined by the removal of the grime of centuries and layers of darkened varnish.

That the editors have accomplished their task well can scarcely come as a surprise to those familiar with their past achievements in this field. Dr Ferguson can fairly claim to have contributed more than any other living scholar-musician by way of impeccably edited texts of early keyboard music supplemented by intelligent, helpful and learned annotations. His junior editor has assisted him in a number of these earlier ventures and it is gratifying to see his name appear in larger type on this occasion. It is to be hoped that performers will not just limit their examination of these volumes of Croft's keyboard music to the actual notes as printed. The critical apparatus, in fact, has considerable practical importance, because, for instance, the order of the movements in a number of the suites varies considerably in the different contemporary sources. While the editors seem to have made the right decisions about such questions, they would be last to claim that their solutions are the only possible or proper ones. Indeed, part of the task of the performer of early music is to recapture the freedom of contemporary players not only to indulge their fancies in respect, say, of free ornamentation or rhythmical alteration, but also with regard to the number and sequence of movements. Possibly the mentality inflicted upon us by the tyranny of the long-playing gramophone record, the attitude that every performance must be 'complete and definitive'—how presumptuous those words really are can hardly be expressed!—is responsible for some of the current tendencies to disserve Bach by playing all 15 inventions or sinfonias at a clip, or to betray Couperin by dishing up all 23 pieces in his *Second Ordre* in a recital programme. So let the player of Croft make full and free use of the alternatives which suggest themselves in the critical notes.

And what music can the harpsichordist expect to find in these volumes? The C minor Ground, now definitely restored to Croft's works, remains my personal favourite among all the suite movements. It is here placed at the head of four additional movements to form an eminently performable suite, No. 3 in C minor. Croft, in common with such predecessors as Purcell and such later masters as Handel, whose respective styles the music of his own time bridged, not only had an affection for a good ground-bass but he also knew how to extract the most from it. The final piece in the edition, the Chacone in A minor, is a cracking good example of a technically simple but musically rewarding set of variations on an 8-bar sequence. The dances incorporated in the 17 suites, 5 more than in the old edition, are in general more substantial than the little odd, lone, unattached movements. Only two of the suites end with a jig, strange to say. Quite a few still close with the sarabande, an archaism by Croft's time, surely.

While the composer's anthems and setting of the Burial Service are no doubt of greater importance—judgement can hardly be pronounced on his theatre music, for it remains virtually unknown—his contribution to the keyboard performer's enjoyment of life merits the interest and attention of today's harpsichordists. One's only regret about the new edition is that the publishers have printed it using an inferior process-engraving technique which, while legible enough, is most inelegant, lacking the uniform appearance and consequent ease of reading which traditional engraving and many modern imitations of it achieve. Perhaps that scarcely mattered in the case of a very minor figure like Benjamin Rogers, previously issued in the same series; William Croft deserved better treatment.

HOWARD SCHOTT

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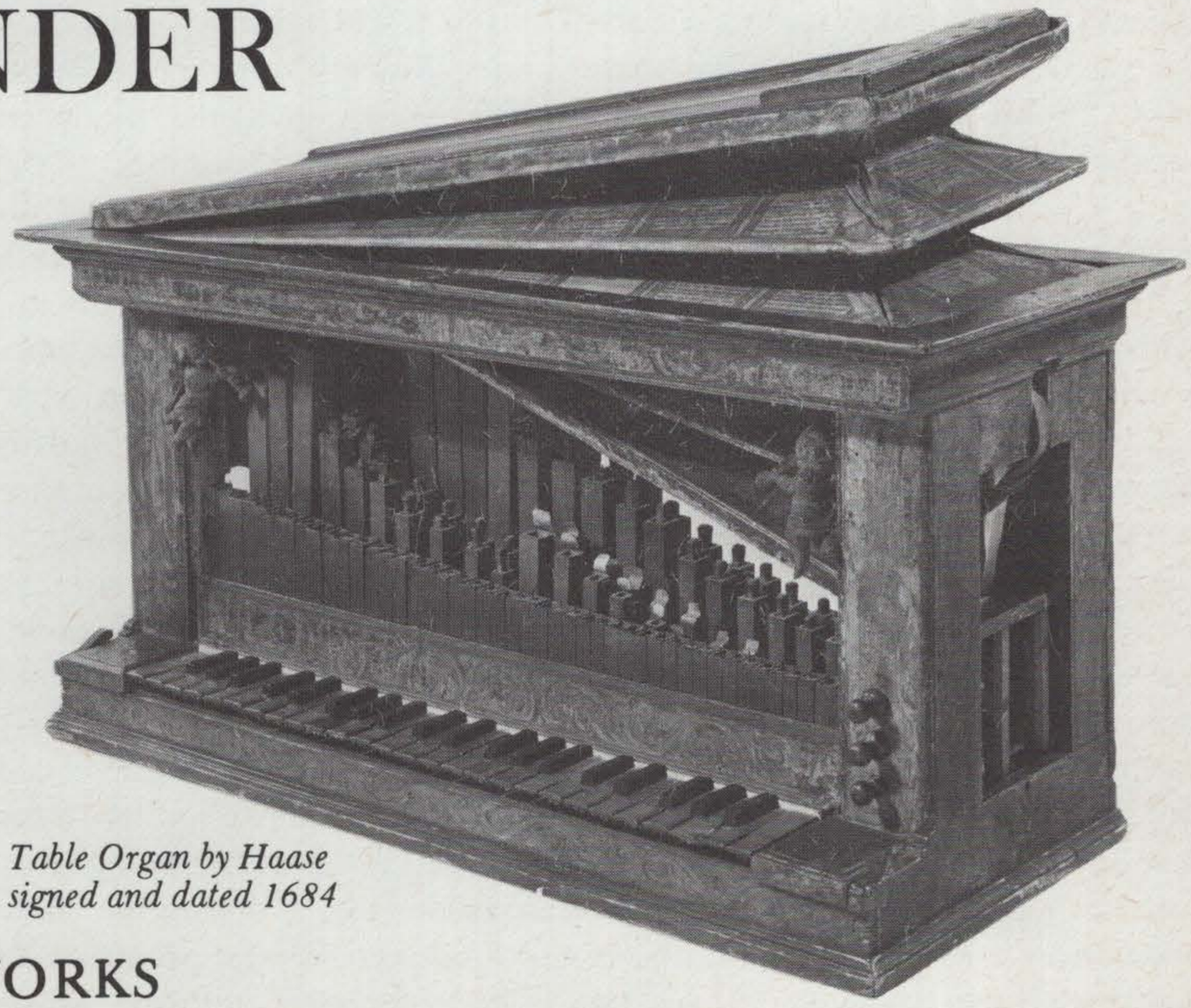


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Troubadours: The Resources of Music 7
Selected and edited by Brian Sargent
Cambridge University Press, 80p

Minstrels: The Resources of Music 8
Selected and edited by Brian Sargent
Cambridge University Press, 85p

The introductions point out that although medieval music is increasingly familiar to us 'some of its potentialities for school use remain untapped'. These two volumes represent the editor's 'attempt to remedy the neglect', and are thus the practical working-out of an excellent idea. They present respectively 19 and 18 pieces or substantial extracts, transposed when appropriate, given translated texts (or completely new ones), and with suggestions for simple accompaniments for percussion and guitar. A brief explanatory note to each piece gives basic musical and historical information, sometimes illustrated; the Introduction discusses such matters as the use of rhythmic modes in secular music, the forces to be used, possible instrumentation, and the question of tempo and expression, suggesting sensible solutions to the problems involved. At the back, together with lists of sources and illustrations, each volume contains an annotated list of collections of medieval music, a short bibliography for background reading and a list of recordings (all grouped under the heading of 'Suggestions for further activities': does reading a book or playing from a different volume of music really constitute a 'further activity' in our educational system?). The selection of pieces is an entertaining one, the only discernible principle being that of finding a good tune. Children should enjoy this music, and as entertainment these low-priced volumes are good value.

But entertainment is not education, and it is not certain that these books will fulfil their stated purpose 'to open a door, to stimulate ideas and to encourage a search for further suitable material of the period' (p. 7 in both books). The attitude towards the original texts, for example, betrays an apologetic approach that is not conducive to effective teaching. *If* all texts must be in English, it is certainly a good idea to give the original text, together with simple pronunciation hints for the French and German, and glosses for Latin refrains and obsolete English words. The pity is that this is done so rarely (for one French song, one German, one Italian and two Latin in *Troubadours*), and that the complete text is not always given. This acknowledgement of the original language (and surely a knowledge of languages is a *sine qua non* for an educated child now?) could have been used more deliberately to introduce children to the languages of early literature. The failure to do so is most obvious in Cornish's 'A Robyn' (*Minstrels*, no. 9a), where the language in any case presents no great difficulty. It is entertaining—one returns to that word—to have an idiomatic translation like 'My girl is pretty cool, I fear; I keep on wond'ring why./She loves another fellow instead, or else she's very shy', but it is not necessary: the original, 'My lady is unkynde, I wis,/Alac, why is she so?/She lovyth another better than me/And yet she will say no', presents no problem.

This half-heartedness about the texts is one manifestation of the editor's unwillingness to present medieval culture 'straight', although he does not make this mistake with the music. There is no point in trying to 'cover up' for a text that may be thought unacceptable. Even if it were true that the high incidence of Marian texts in medieval music is a problem (p. 4 in both books), the simple solution would be to exclude such pieces, not to give them new texts: but Marian texts are a fact of medieval life, and one cannot teach a subject for which one feels an apology to be necessary. The same applies to texts that may be embarrassing: one *need* not include 'A la fontenele' (*Troubadours*, no. 1), and no child old enough to know the meaning of 'seduce' (p. 9) will be fooled by the lines 'I'll give you cash and clothes for free/If only you'll go out with me'.

Other aspects of these books suggest that the appreciation of the presented material *as medieval material* is not an objective. An excerpt from the York *Annunciation* play (*Minstrels*, no. 3) is interlarded with the burden and verses of the carol 'Nova, nova', while the extract from the Beauvais *Daniel* (*ibid.*, no. 1) consists of spoken dialogue with two sung choruses and Greenberg's bogus instrumental interludes. In both cases this is gross misrepresentation. In addition the *Daniel* extract is a missed opportunity for a real educational project, for if children can cope with the solo songs from *The Play of Robin and Marion* (*Minstrels*, no. 2) the splendid dialogues of *Daniel* would be an enjoyable vehicle for learning to sing in tune, to pick up cues accurately, to sing while moving, and to control the pace of presentation in a way that few children can manage in spoken drama. Elsewhere in these books this does seem to be the kind of musical education aimed at, and children will certainly learn something just by performing the pieces, especially if they use the accompaniments suggested and learn to control them aurally. But these anthologies give the impression of a lack of direction. Even the titles are makeshift: *Troubadours* contains mainly Trouvère and Minnesinger pieces, while *Minstrels* includes only two pieces that could be called minstrels' music. Education should be fun, of course, but undirected entertainment is never very educational.

RICHARD RASTALL

Sonata [transcribed] for Alto Recorder (or Flute) and Harpsichord (or Piano) obbligato with Cello (or Bassoon) continuo
CARL PHILIPP EMANUEL BACH [*sic*]
Edited and arr. by Daniel Waitzman
Associated Music Publishers, **£1.65**

This sonata is one (BWV 1020) of a group of works (including the Sonata in E flat major for flute and harpsichord, BWV 1031, which resembles it; the Sonata in C major for flute and continuo, BWV 1033, and the Suite in A for violin and harpsichord, BWV 1025) all of which were accepted by the great 19th-century Bach scholars as compositions of J. S. Bach, and all of which have been called in question by those of the mid-20th century, especially Hans Eppstein (*Studien über J. S. Bachs Sonaten*

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FINCHCOCKS, GOUDHURST, KENT

. . ., Uppsala, 1966). Thus far, the situation is set out with brief but scholarly clearness by Daniel Waitzman in the preface to his arrangement and transcription of BWV 1020 here from G minor to C minor for the F recorder; but he does not seem to know the latest moves, which open up the matter again, and leave J. S. Bach himself as once more a possible, or even a probable attribution in these and certain comparable cases. I refer the reader to a chapter by my late wife, Dr Gloria Rose, 'Father and Son: Some Attributions to J. S. Bach', in *Studies in Eighteenth-Century Music: A Tribute to Karl Geiringer on his Seventieth Birthday,* London, 1970, pp. 364-369; to my chapter in the same book, pp. 160-177, defending J. S. Bach's probable authorship of '*Amore Traditore:* A Problem Cantata'; and to Gloria Rose's defence of J. S. Bach's probable authorship of the song 'Bist du bei mir' (BWV 508) and of the Sonata in C major for two violins and continuo (BWV 1037), in *Acta Musicologica,* XI, 1968, pp. 203-219, with which I strongly agree. The pendulum did perhaps swing a little too strongly in opposing J. S Bach, splendid though most results of the critical reaction have been, especially in revising our view of probable (still not very often certain) datings. This sonata, then, is of uncertain authorship, and so quite properly described in a preface which is excellent so far as it goes; the editing and arranging are acceptable for the purpose in view; the music will be readily enjoyed in this new transcription.

ROBERT DONINGTON

Tidings True
Ed. John Stevens
Stainer & Bell: Galaxy, £1
Madame d'Amours
Ed. John Stevens
Stainer & Bell: Galaxy, £1

John Stevens' editions for *Musica Britannica* were a model of performing editions with critical apparatus: these judicious selections, re-issued in small format for individual singers, will be welcomed. *Tidings True* selects sixteen pieces from *Medieval Carols* (*MB* 4), while *Madame d'Amours* presents thirteen from *Music at the Court of Henry VIII* (*MB* 18). Both are clear and legible although the print is a little small.

Much of the editorial apparatus is here eliminated: that retained includes translations of Latin and glosses of Middle English, which appear on the relevant page, and some distinctions between editorial additions and original readings when the performer might wish to exercise some choice. This latter category includes italics for added text, small print for editorial accidentals, and small notes for the editorial fa-burden part in the carols. A little more explanation of these in the introductions would be helpful.

An improvement on the *Musica Britannica* versions is the use of metrical note-groupings for quavers and semiquavers. The old system of dividing note-groups into smaller groups or single notes according to the syllable-division of the text was often confusing to the eye and obscured the metre of the music.

RICHARD RASTALL

The world of Islam in London, 1976

London will become the mecca for an outstanding series of exhibitions, fifteen in all, to illustrate cultural facets of the world of Islam, between April and June 1976. They will include exhibitions on the Koran, calligraphy, architecture, city life, bedouin life, science, astronomy, navigation and music. Jean Jenkins, curator of musical instruments at the Horniman Museum, is organizing the music side and already has travelled so extensively throughout the East that she deserves to have her own magic carpet. 'The exhibition will not only include what we traditionally understand by the word "Islam" ' she said, 'but will take in areas where things are clearly the result of Islamic influence. We're collecting on a very wide basis now and the instruments will be shown typologically as opposed to geographically with plenty of pictorial material.' She has been photographing and recording players and it is intended, not only to issue a fully documented catalogue, but also recordings and cassettes. 'Beside each case will be a screen with all photos and iconographical material we can get hold of, as many in colour as possible. We're also organizing a series of concerts at the QEH and RFH, with folk material at the Albert Hall and four concerts at the Horniman Museum, where the music part of the exhibition will be staged. There will also be lectures by musicologists in the Waterloo Room of the RFH. This is a once-in-a-lifetime chance to get material from so many areas together and show it comparatively.' Our April 1976 issue will feature 'The World of Islam'.



Obituary

Putman Aldrich, the harpsichordist and former Professor of Music at Stanford University, died in April at the age of 71. A pupil of Wanda Landowska, he played an important part himself in the revival of the harpsichord although he once reported that when he took away Wanda Landowska's secretary by marrying her, she refused to speak to him for ten years. His many publications included works on Bach, 17th- and 18th-century music, poetry and dance.

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Correspondence and queries



Collegia in American Universities

Joscelyn Godwin's article on the Collegium Musicum activities at the 1972 AMA meeting ('Stimulus and Satiety at Washington', *Early Music,* April 1975, pp. 173-75) was, in the main, an accurate description of the lecture, workshops, and concerts that took place. However, he makes some statements about Collegia in American Universities to which I must take exception.

Mr Godwin describes the performance of the American Early Music Consort, directed by Gilbert Blount, as representing the 'typical American University "Collegium Musicum" style: straightforward playing of innumerable short pieces, charmingly orchestrated with delicate bell-strokes at the cadences . . .'. May I point out the following:

1. The American Early Music Consort is not affiliated with a University. It considers itself an independent professional ensemble.
2. The 'straightforward playing of innumberable short pieces', for better or worse, is a performance style by no means limited to America.
3. Having just returned from a semester's leave in which I visited thirty Collegia on American College and University campuses, I am in a position to state that there is no such thing as a typical American University Collegium. Ensemble size, instrumentation, playing style, performance standards, repertoire, and organization differ widely; in fact, I was able to identify nine separate and distinct types of Collegia on American campuses.
4. My Collegium at the University of Iowa is typical only of itself and its style, for better or worse, is not that of the American Early Music Consort.

Mr Godwin mentions Mr Blount's 'incendiary speech', in which he decries the shabby treatment afforded early music directors by Academia. I have heard Mr Blount give that speech on more than one occasion, and have disagreed with him in public and in private. It represents his own view, and is not widely shared by his fellow Collegium directors. Frankly, I found that each College or University Collegium usually receives the recognition and support it deserves. Some deserve —and get—more recognition than others.

For some reason, Mr Godwin suggests that American Collegia would be better off disassociating themselves completely from the Colleges and Universities. Such a move would spell disaster for early music in America. Most of these groups would cease to exist without the support of the academic world. If Collegium directors would like to be supported more generously, so would every other programme in higher education. Aside from money, which is not too plentiful these days, support also includes the commitment of faculty time, rehearsal and storage space, copying facilities, etc. Perhaps I am more satisfied than most with the support and recognition accorded my Collegium, but few seem as dissatisfied as Mr Blount.

During my travels across America I saw a healthy, vital Collegium movement on American campuses. The ensembles are getting their share of support to the extent to which it is deserved. Directors are knowledgeable and seriously concerned with style and performance practices. We all are aware of our shortcomings and are trying to improve ourselves and ensembles.

I trust that no one will construe my remarks as an attack on Mr Blount. I hold him in high regard as a friend and colleague; but Mr Godwin should be aware that on these issues Mr Blount does not speak for the American Collegium Director.

EDWARD L. KOTTICK, *Director, Collegium Musicum, School of Music, The University of Iowa, Iowa City, Iowa 52242, USA.*

Joscelyn Godwin replies:

Mr Kottick has a far wider knowledge than I of American university 'Collegia'. Nevertheless, I expect that most readers realized that my dig was at the widespread tendency to re-create the notes and instruments of early music without much consideration of how it may have been presented in its own time. I was criticizing in particular the tendencies of abbreviation and 'orchestration', both of which seem to me contrary to the spirit of the 15th century. Mr Kottick's categorization of Collegia into nine distinct orders, on the other hand, strikes me as an authentically medieval idea (*novem sunt ordines collegiorum,* etc.).

In suggesting a 'disestablishmentarian movement' I was not recommending 'complete dissociation'. I had in mind the English amateur tradition which without university support produced Francis Galpin, the English

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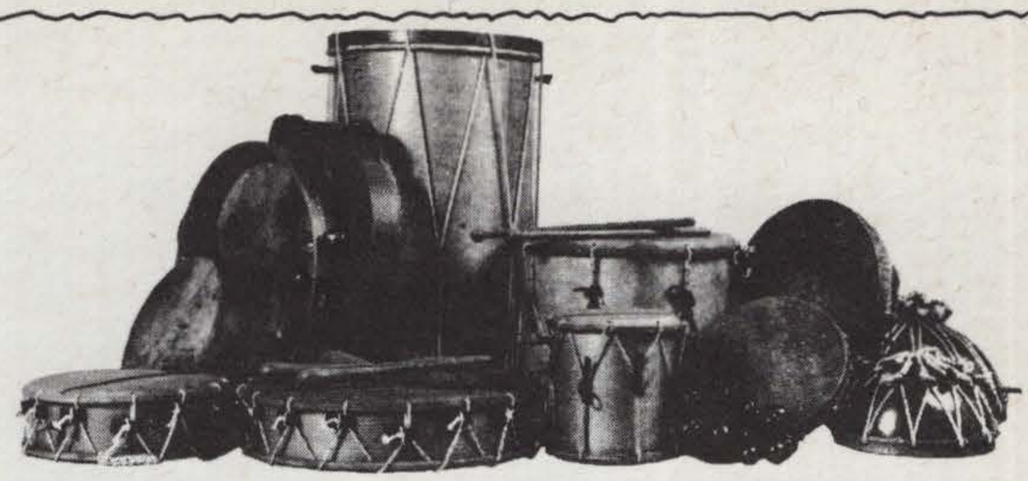
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Consort of Viols, and the many businessmen, schoolteachers, doctors and whoever else fills the Register of Early Music. Of course few young people can afford to buy expensive instruments, and I would never disparage the opportunities that universities provide for them. But how are they to carry on when they graduate?

On the sound of early 16th-century lutes

We have noticed some evidence that might indicate different early 16th-century practices for achieving an artificial rasp to the tone of the lute.

At the end of Gombosi's translation of Vidal's introduction to his collection of the repertoire of Vincenzo Capirola appears the statement: 'that you make it so that the first fret almost touches the strings, and so on to the end, because as the frets are nearer to the string, the strings sound like a harp, and the lute appears better'. Could this refer to anything else but the buzzing sound of the bray harp which was so common at the time? The low action of a modern flamenco guitar also leads towards this kind of effect.

In Durer's painting *The Feast of the Rose Garlands* at the National Gallery in Prague, there is an angel playing a lute which appears to have an irregularly shaped membrane between the strings and the body, and it seems to be attached at the neck-body join. The painting seems to have been subject to damage as there is considerable discolouration, and we admit that this may be an alternative explanation. His silver point drawing of an Angel with Lute dated 1497, also shows a light band on the body next to the neck under the strings, but there is no indication here that the band is raised above the soundboard as there is in the painting. We have tried putting such a membrane on one of our lutes and it certainly gives each note the appropriate percussive and buzzing effect without seriously deadening the strings if one keeps to the lower positions. The effect was much more pronounced on the bass strings than on the trebles and our experience is identical to a literal interpretation of Virdung's (1511) names for the strings which Uta Henning translates (*Lute Society Journal*, 1973) as Big Buzzer, Intermediate Buzzer, Small Buzzer, Big Singing String, Small Singing String and 'Fifth' String. A membrane with such a function might be the identity of the mysterious 'second bridge' between the bow and the neck on medieval bowed instruments, which appears too often in paintings to ascribe it to artists' error.

If the buzzing type of tone quality was universally desired on lutes of the time, the membrane device could have been an expedient on lutes whose necks had come up too far to accomplish this end by adjusting fret heights. If the membrane was removable and had the purpose of offering alternative tone qualities, we would have expected it to appear more often in the illustrations of the period.

A buzzing tone quality was certainly esteemed on wind instruments of the time. We can only agree with Joan Rimmer when discussing the bray harp described in the Talbot Manuscript (*Galpin Society Journal,* XVI, 1963, 70): 'The rich buzzing sound induced by the brays, which was a matter for scorn to seventeenth century ears, was of course valued in the [Renaissance] hey-day of this kind of harp'.

DJILDA ABBOTT
EPH SEGERMAN
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Trumpet-like crumhorn tone

I have just returned from visiting the Musikinstrumenten Museum in West Berlin. The Director, Professor Dr Berner, kindly allowed me to play at some length the Naumberg crumhorns and rauschpfeifen. Some of the readers of *Early Music* may not be aware that these instruments have been restored to excellent playing condition and that the museum makes generous provision for musicians to play them. This includes cornetti and shawms.

Although these instruments have been played in concert, there is hitherto no recording of them and fellow crumhornists may be pleasantly surprised to hear the full, trumpet-like tone of these original crumhorns and the flexibility of volume of the rauschpfeifen. German speakers may also be interested to hear Professor Berner's theories concerning the Dorian mode basis of the windcap instruments, which he partially supports by quoting the humorous description of the crumhorns in Agricola.

Professor Berner is retiring this year but his successor, Dr Krickeburg, will no doubt offer the same generous facilities to students. Dr Krickeburg is greatly interested in the attempts of English crumhorn makers to produce 'real' crumhorns.

JAMES FURNER, *5 Gable Court, Lawrie Park Avenue, Sydenham, SE26.*

Details of Victor Nerinckx's bagpipes

In *Early Music* of April 1974 I read an article about the bagpipe-maker Victor Nerinckx. I should like to draw attention to the fact that the Chanter is not in C-sharp but in C. The lowest tone of the Chanter is G. If this is not the case it's due to the reed and not to the Chanter, as the author of the article, M. Lutgerink, mentions. We have made a fingering-table for this Chanter, so that Dutch and Flemish folk-songs can be played on it. The drones can be tuned in G or A, according to the key of the song one wants to play.

If there are any difficulties with the reeds information will be supplied by Hans Goddefroy, flautist of the ensembel for ancient music 'Au Joly Bois', Strijpsestraat 4 Eindhoven Nederland, tel. 040 (Eindhoven) 510872 or Frans v/d Hurk.

Victor Nerinckx is very busy and prefers arrangements by telephone and for callers to collect the bagpipes.

He wants to build the 'grande cornamuse' with drones 1.50m long. If anyone could give information about this instrument please write to me.

FRANS VAN DE HURK, *Oranjestraat 3, Eindhoven, Holland.*

I would appreciate comments from anyone who has used viol kits successfully.

PAULINE DÜRICHEN, *37-B Roland Avenue, Kitchener, Ontario, Canada N2G 1K5.*

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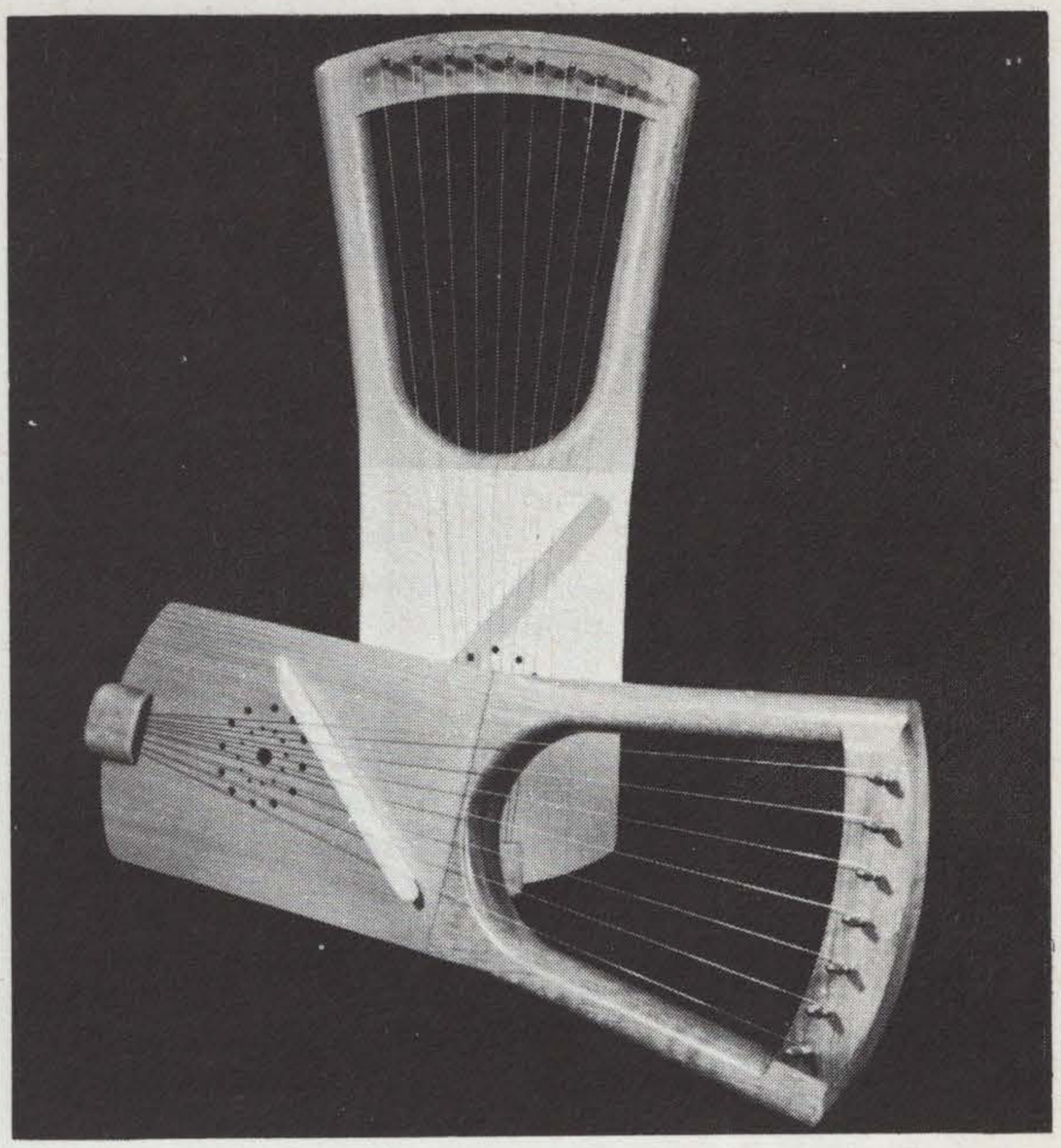
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Making early keyboards

Among all the interesting articles that have appeared in *Early Music* I have yet to see one dealing with the making of early keyboard instruments. Could it be that the many makers advertising in the magazine are unwilling to impart their knowledge? It seems to me that much of the making of an Italian harpsichord is fairly straightforward woodworking but that the making of wooden jacks, the keyboard or the soundboard would make some interesting articles. And then there is the voicing . . .

J. BRAGA, *3 Troutbeck Crescent, Bramcote, Beeston, Notts NG9 3BP.*

We hope to follow up Trevor Pinnock's two articles on 'Choosing a harpsichord', by one on the making of early keyboards. Ed.

Recorder players

I am trying to contact recorder players in this area of North Devon. We have a small group of four players so far but would like to increase it if possible as we have access to a large library of recorder music.

S. A. LLOYD, *2 Tower Street, Northam, Bideford, North Devon.*

Guild of luthiers

Here in the Colonies, we have just formed the Guild of American Luthiers to further the aims of professional luthiers. Further information and a sample Newsletter can be had by writing to Tim Olsen, 8222 South Park Avenue, Tacoma, Washington 98408, USA.

I would also like to correspond with anyone who builds hurdy-gurdies or crumhorns.

FREDERICK BATTERSHELL, *16412 East Warren, Detroit, Mich. 48224, USA.*

Lute duo

The Phöbus Lute Duo would be very grateful to make touch with anyone who could help us to arrange concerts in England.

WOLFGANG KRELH, *Uli Pfleiderer, 5 Köln 30 (Bocklemünd), Ingendorfer Weg 39, W. Germany.*

Authenticity

For a list of makers of some less frequently heard early instruments see some of the lists which I prepare for the Register of Early Music. Many of the makers listed say that they are prepared to undertake commissions for instruments outside their usual range. This is true especially of the stringed instrument makers who are often glad of the challenge to reconstruct an instrument from, say, a medieval painting.

To Mr Montagu's list of 'unused' instruments I would like to add a couple. Many of the lesser households in medieval Britain, if they could not afford a full band of minstrels or waits, would employ a harper, in England often an Irish harper. The harp is one of the most frequently depicted instruments in the iconography and yet is seldom used in concerts of early music. Similar remarks apply to the bagpipe, especially for 'rustic' music—witness the paintings by Bruegel. There must have been dozens of village 'medieval' fairs, which are in vogue at present, with no sign of a bagpipe but with a quartet of crumhorns straining to make themselves heard. On a still quieter note, I am glad to see that the renaissance and baroque flutes are beginning to reassert themselves amidst a sea of recorders.

I agree that pyrouettes on shawms are essential. Why does Dr Moeck supply shawms without them? For playing the second octave on a shawm it is helpful to place the lips on the reed, even if not gripping it very hard. This technique is used by some modern Yugoslavian Zurla players who occasionally pull their lips back from the pyrouette. See, for example, plate 264 in Alexander Buchner's *Folk Music Instruments of the World* (Octopus Books 1971). Incidentally, I can personally recommend shawms made by John Hanchet which are supplied with pyrouette and have the correct bore, bell flair, wall thickness and finger-hole drillings.

Crumhorns with cane reeds are supplied by Eric Moulder who is making copies of the Berlin set of crumhorns. John Hanchet makes good copiers of the Brussels set (correct bore diameter and length with correct external features such as the spine on the bell). He has placed his measurements at the disposal of the Bradford Early Music Shop who are now producing crumhorns.

Some original instruments do have differing finger-hole sizes! This applies especially to holes under keywork and those that have been heavilly undercut. I agree with Mr Montagu's sentiments, however, and I am appalled by the number of 'copies' of baroque recorders which have double holes for the bottom two finger-hole positions. I am aware of only a handful of Bresson recorders which have this feature (e.g., the Chester set) although double holes had widespread use in baroque oboes. Paradoxically, a similar system which appears on original renaissance racketts has been ignored by the German manufacturers. Once again I have to mention the name of J. Hanchet, who, with Graham Lyndon Jones, makes the only modern racketts that I have seen which have the correct fingering system. (My apologies to those makers whose work I have not yet had the opportunity to examine.)

In the Renaissance, consorts of instruments were built in fifths and not fifths and fourths as they are now. This produced difficulties in orchestration, as Praetorius complained in volume three of his *Syntagma Musicium* (e.g., when you have a bass in F alongside an alto in G). Reversion to this system would place on us the same constraints that were felt by Praetorius, his contemporaries and forebears. I am glad to see that several crumhorn makers are offering alto crumhorns in G as well as in F and without upward extension keys. To play them is a brain-teaser at first, but practice soon overcomes the difficulty. After all, cornetts have been supplied with G fingering for several years.

One final point concerning authenticity, Mr Montagu! I have not yet had the pleasure of hearing you play a three-holed tabor pipe whilst playing your tabor!

CARL WILLETTS, *19 Dover Road, Northfleet, Kent.*

The next issue will include the large volume of correspondence we have received on this subject.

Activities

Concerts

Australia

Martin Best and Edward Flower, equipped with two lutes and three guitars, were sponsored by Musica Viva for a series of thirteen concerts beginning in June 1975 in Melbourne.

The Melbourne Chorale Chamber Singers with Jochen Schubert (lute), Frederick Morgan (recorder), Harold Love (recorder and crumhorn), Bruce Knox (recorder), Ian Donald (flute), Peter Crayling (cello), Bruce Macrae (organ and virginals), gave a concert of 16th- and 17th-century music including works by Dowland, Lassus and Monteverdi at Monash University on 2 June 1975.

Frederick Morgan and Ann Murphy gave a recorder and harpsichord recital at the University of Melbourne on 2 September 1975.

The Salamanca Ensemble presented a concert of renaissance music at St Michael's Collegiate School, Tasmania on 13 May 1975. The players were Alexandra Farrow, John Farrow, Geraldine French, Brian French and Alan Murphy; the instruments included recorder, violin, rebec, crumhorn, cornamuse, lute, guitar, dulzian, gemshorn, harp, bells, shawm and rauschpfeife.

Canada

L'Ensemble Renaissance de Québec directed by Robert Brunnemer gave a programme of instrumental music from the 12th to the 16th century at the Grand Théatre de Québec on 23 March 1975.

Vancouver Community College Community Education Services held a Spring Music Festival 26-28 April at the Langara Campus. Concerts included Hummel's Trumpet Concerto and Handel's Utrecht Jubilate.

The Vancouver Early Music Society plans for concerts of the 1975-6 season include recitals by Frans Brueggen, recorder, with Alan Curtis, harpsichord, Mary Cyr, gamba, and Joan Benson on fortepiano and clavichord.

England

The Susato Consort (12 George Street, Cambridge) gave a programme 'Music from the German Courts' at Holy Trinity Church, Cambridge, on 8 March 1975.

London

The Albany Consort (35 Carlisle Avenue, London W.3), directed by Jonathan Salzedo, gave a programme centred on Monteverdi's Seventh Book of Madrigals and including instrumental pieces by Frescobaldi and Guami on 25 May 1975 at Christchurch, Albany Street.

The Albany Consort, directed by Jonathan Salzedo, gave a programme including works by Vivaldi, Bach, Dieupart, Telemann and Handel for recorder, oboe, violin, flute, bassoon and harpsichord on 19 July 1975 at Christchurch, Albany Street, London.

The church of All Hallows, Barking, has celebrated its 1300th anniversary this year with a festival during May and June. Amongst the events was a programme of music and poetry of the 16th and 17th centuries featuring voices, recorders, crumhorns, shawms, cornetti, curtals, flutes, racketts, sackbuts, cornamuse, lute, kortholt, viol and percussion by 'The Elizabethans' on 31 May. A programme of music and readings from the time of Bede was presented on 7 June by the choir of St Peter Ad Vincula, H.M. Chapel Royal, Tower of London. The choir's director, John Williams, had gone to great lengths to match the poetry and prose of each era with special arrangements of contemporary music.

'A Midsummer Masque' of courtly dance, poetry and prose was presented by Nonsuch to music by Ars Nova and the City Waites at the Queen Elizabeth Hall on 21 June 1975.

The Baroque Concertante, directed by Nel Romano and performing on original instruments (violin, mandoline, viola, cello, violane), gave a programme of music by Vivaldi at St John's, Smith Square, on 20 July 1975.

Kenneth Gilbert and Jordi Savall gave a programme of French music of the 17th and 18th centuries at the Victoria and Albert Museum on 13 May 1975. They used a seven-string viola da gamba by an anonymous French maker at the end of the 17th century lent from the collection of the Comtesse de Chambure. The harpsichord was by Jean-Antoine Vaudry made in Paris in 1681.

Musica Reservata gave a programme 'Fifteenth-century vocal and instrumental masterpieces' at the Queen Elizabeth Hall on 23 June 1975.

The Taskin Ensemble gave a programme of Bach, Telemann, Boismortier for flute, baroque violin, two baroque cellos and harpsichord on 14 June at the Purcell Room.

France

The international festival of Aix-en-Provence, 10-31 July, featured concerts of French and English music of the 17th and 18th centuries on 11 July by Trevor Pinnock, Stephen Preston, Jordi Savall and Judith Nelson; madrigals by Monteverdi and Carissimi's Jeptha by the Ensemble Vocal et Instrumental de Lausanne on 20 July; music of the 16th and 17th centuries for voice and lute by Hugues Cuenod and Joël Cohen on 28 July.

USA

The Collegium Musicum of the University of Iowa, directed by Edward Kottick, gave an Elizabethan entertainment, 'And Greet Eliza with a Rhyme', on 20 April 1975. Sixteen players made considerable use of their collection of historical instruments and were joined by thirteen singers.

Courses

England

The College of Adult Education, Cavendish Street, All Saints, Manchester M15 6BP, is establishing a Renaissance Workshop on Wednesdays 5.45-7 p.m. for the academic session 1975-6. This is a practical course, in which it is hoped to rehearse and perform a varied range of vocal and instrumental music dating from the 16th century and earlier periods. Both singers and players of as wide a range of early instruments as possible are very warmly invited to enrol for this course. Non-playing observers and listeners interested in renaissance (and earlier) music are also invited to attend, since there will be several opportunities for discussion, aimed at promoting an understanding of the music, in relation to contemporary performing practice and other conventions. The College's collection of pre-classical instruments at present consists of a harpsichord and a selection of renaissance recorders; but otherwise students will be expected to provide their own. The college also offers classes in: Recorder Playing (beginners and elementary), Wednesdays 6.30-8.30 p.m.; Recorder Playing (intermediate and advanced), Wednesdays 7-8.30 p.m.; Recorder Orchestra, Wednesdays 8.30-9.30 p.m.; and more than 20 other music courses.

USA

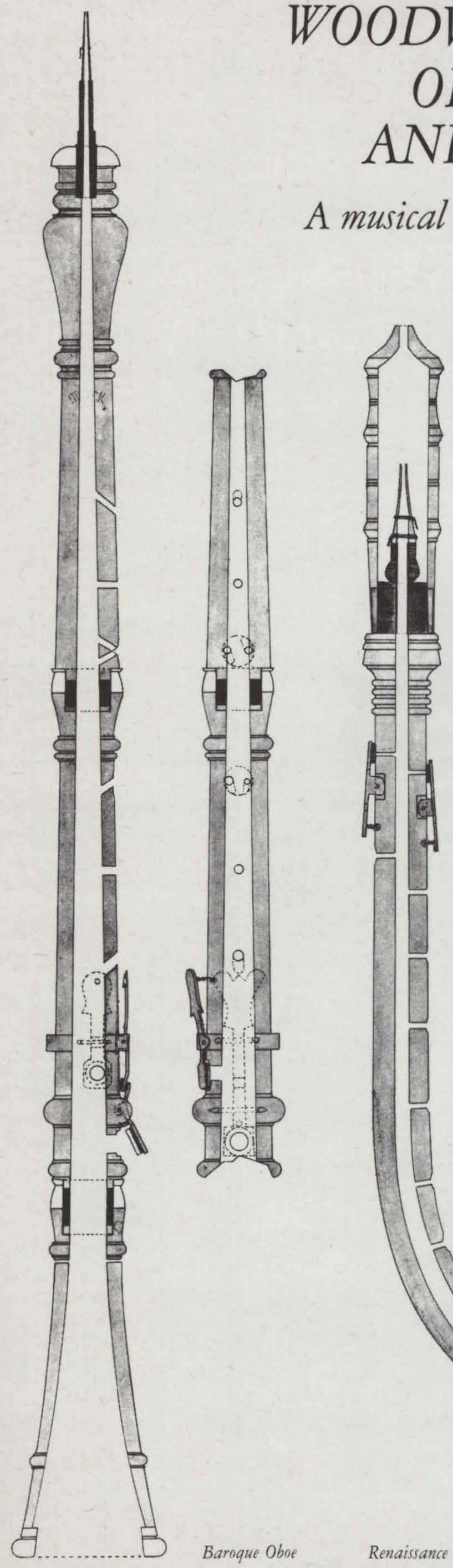
Gustav Leonhardt will be conducting a master class from 5-7 October 1975 at the University of California, Berkeley.

The American Recorder Society held its Mideast Workshop 3-9 August at Saint Vincent College, Latrobe, Pennsylvania. Classes were provided for recorder at all levels, renaissance wind (including cornetto and sackbut), viols, portative organ and psaltery. The faculty included Bernard Krainis, Richard Taruskin, Richard Jacoby, Kenneth Wollitz, Arnold Grayson and Marilyn Carlson.

Angene Feves and Ray Nurse gave a one-day workshop on 21 June 1975 at San Francisco on the background, technique and style of the renaissance period, with special emphasis on early music editing, court dances and lute music for the dance. Jon

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Bailey and Robert Marvin gave a performance institute 7-11 July at the Oregon Shakespeare Festival, Ashland, Oregon. This provided intensive practice in vocal and instrumental music, with sessions on early bowed strings, brass and keyboard performance techniques.

Italy

The summer courses at the utterly unspoiled Italian mountain village of Pamparato, in Cuneo, near Turin, opened this year with a flourish—an international Gazelloni flute competition. It is perhaps surprising that Italy has produced in Gazelloni one of the flute virtuosi of our times, with a following as intense as that of an operatic star, when their principal interest still is in string sound. 'They go bonkers over the sound of the gamba' commented an English participant in the course and its concerts, Peter Hallifax, whose fine instrument was wonderingly examined by a customs official on arrival. He may well have had to play it to be allowed out of the country: the writer of this note was only allowed through the customs check by playing a treble recorder to the assembled staff.

As usual, early music had its part in Emilia Fadini's harpsichord classes, with Peter Hallifax participating on gamba, recorder under the Canadian Patricia Morehead, and most interestingly, lute under Mirko Caffagni. Caffagni is a remarkable man, as readers of his account of the Italian lute world in this issue will no doubt gather. Singlehanded, and in a quite isolated situation, he has patiently pursued research into early Italian lute music, principally in the libraries of Bologna and nearby cities, and has begun a series of scholarly editions. He had several pupils, all Italian, he discussed lute and guitar history with infinite knowledge, enthusiasm and bravura, usually over a bottle of his most admired Italian wine, Barolo, and it was his great hope that shortly he would be able to visit England to make contact with those pursuing similar interests to his own. The Pamparato summer courses, as before, were indefatigably directed by their founder, Mauro Uberti.

Groups and individuals

Australia

Ars Nova of Melbourne is a newly-formed group of singers and instrumentalists directed by Bevan Leviston (P.O. Box 8, St Kilda South, 3182). Programmes have included Machaut's Messe de Nostre Dame on 2 March; Monteverdi's Vespers on 29 April and 1 May; 'Three Musical Revolutionaries—Gesualdo, Alkan and Varèse on 1 August; Ten Centuries of Pop Music on 4 September. Concerts for the rest of 1975 present Crumb's *Ancient Voices of Children* on 9 October, Caldara's Mass on 15 November, *The Play of Herod* on 18 December. Many works in these concerts are performed for the first time in Australia and they also intend to perform new Australian music.

The Melbourne Chorale's 1975 season has included Handel's *Alexander's Feast* on 12 April; Secular Music from the 16th and 17th centuries for recorder and lute with Frederick Morgan and Jochen Schubert on 21 June; Purcell's *The Fairy Queen* on 20 September. On 11 October they sing works by Palestrina, Bach and Purcell; on 1 November Vivaldi's Dixit Dominus and Gloria.

The Tudor Choristers of Melbourne under David Carolane gave a programme of Blow, Vivaldi, Purcell and Handel on 30 May with the Philharmonia of Melbourne. On 13 September they gave a programme of Bernardi, Tallis, four unpublished motets of the Renaissance from the Vatican and a Mass by Charpentier with the Melbourne Chamber Orchestra. On 13 December they will be performing J. S. Bach's Christmas Oratorio with the Melbourne Chamber Orchestra.

England

The Alton Consort (7 Albert Road, Alton, Hants) marked their inauguration by arranging a concert on 14 July 1975 in St Lawrence Church by the Antwerp Bach Choir of 32 voices and 14 instrumentalists.

The Court Minstrels (383 Leasowe Road, Moreton, Wirral, Merseyside) are two young musicians who are aiming to recreate the musical practice of the medieval minstrels, and include in their repertoire medieval songs and dances, music by King Henry VIII and 16th-century dance tunes. In June they appeared at a local folk festival and in the autumn will be on local radio.

The Dolmetsch Dancers of The Dolmetsch Historical Dance Society (33a Granard Road, London SW12 8UJ) gave two performances with Musica Antiqua of London and Julian Larkin (harpsichord) in November 1974 of 'Dances of the Age of John Milton', at St Giles' Church, Cripplegate and The Mayflower Barn, Jordans, as part of the Milton Tercentenary Celebrations. A programme of medieval dances with The Kingly Consort and Tony Woodford (harpsichord) was given for The Burnham Society in May 1975. They will be presenting a further programme of historical dances with music played by Christine and Layton Ring on 20 September in Hexham Abbey, as part of the Hexham Festival, Northumberland.

A Dolmetsch Celebration Week was held in Cambridge 28 July-3 August by The Cambridge Music Shop. Amongst other festivities they sponsored a concert in the Senate House in which Jeanne and Marguerite Dolmetsch were joined by Andrew Pledge and members of the Cambridge Players directed by Peter le Huray. The interior of the Senate House looked unusually splendid on a long summer evening.

The Musica Transalpina Consort (195a Albany Street, London NW1 4AJ, 01-935 7635) believe they are the youngest early music group in Great Britain apart from Western Wynde, and would be interested to hear from any groups of similar age (12-16). They play on crumhorns, cornamusen, cornett, serpent, recorders, sackbut, lute and nakers.

The Hanart Ensemble (01-852 3966: Judith Falkus, baroque violin; Susan Rennie, viola da gamba/baroque cello; Alan Wilson, harpsichord/organ) has successfully completed its first season of public performances, which included concerts in London, Oxford, Surrey and East Anglia. The Brunel Tunnel Anniversary Concert, to which the Ensemble was a major contributor, was featured by BBC Radio 4. Although it specializes in English and Italian music of the 17th and 18th centuries, the Ensemble also incorporated 18th-century German music in the season's programmes. Among plans for 1975-6 are concerts in London (Fenton House on 22 November 1975, Leighton House on 27 March 1976) and a tour of the south-west in March 1976.

Michael and Doreen Muskett gave a programme 'Strings to Strum' as part of their series 'Michael Muskett's Museum of Music' at the Purcell Room on 20 April 1975. On 3 May, also at the Purcell Room, they gave a programme 'Medieval Music for Four Minstrels'.

The Praetorius Consort (Christopher Ball, 122 Wigmore Street, London W1) is keeping busy. As well as appearing in the Anjou Festival, when Nel Romano's fluent French made it possible to introduce the programmes fully, they appeared on French television and their record of 13th-century French music in conjunction with Grayston Burgess' Purcell Consort of Voices is already on sale there. A new record of dances by the School of Gregorio Lambranzi, Anthony Holborne and Michael Praetorius is due out now and they will be making two more before Christmas.

The London Baroque Trio, also directed by Christopher Ball, recorded its first broadcast in the summer. They are giving three concerts in the Purcell Room at which they will use an original Bressan treble recorder, a Kirckman harpsichord, a Bohemian gamba *c.*1710 and museum copies of recorders by Oberlander, Denner, Terton, Stanesby, Bressan and Boekhout.

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Christopher Ball directs yet another ensemble, The Westminster Harpsichord Trio, which has made its debut at the Shakespeare Institute, Stratford-on-Avon. This is able to provide recorder trios as well as the usual trio sonatas for recorder with keyboard and gamba continuo.

Mary Remnant (15 Fernshaw Road, Chelsea, London SW10) toured America in the autumn of 1974 giving lecture-recitals about medieval and early renaissance instruments. She visited the states of New York, Oregon, California and New Mexico, using many of the coloured slides collected during her Winston Churchill Travelling Fellowship of 1967.

The Western School, Harrogate, gave a Tudor Banquet to over 100 guests to start their Tudor Week in June, and the music was provided by John Whone's Praetorius Ensemble. During the week Midsummer's Day was celebrated by a programme of music and dances given by the Western Wynde (no-one over 11 years as usual) closely following the advice of Anthony Rooley in the April issue of *Early Music*, for Pavan, Galliard and Branle.

USA

The Early Music Players of New Jersey (201-226-7909) specialize in medieval, renaissance and baroque music and are performing in churches, libraries, museums, schools and colleges. They have appeared at the State Education Showcase in Trenton and have been Artists in residence at the New Jersey Teen Arts Festival. The seven players perform on historical reproductions of recorder, flute, harpsichord, crumhorn, dulzian, percussion, harp, psaltery, rackett, rauschpfeiffe, viol and include singers.

Frank Martinez (539 South Murat Street, New Orleans, La 70119) gave a programme of Elizabethan music on lute in conjunction with New Orleans Musica da Camera on 26 April. On 26 July he was featured with guitar, lute and vihuela on the television programme *Camera South*.

The New Orleans Musica da Camera, a consort specializing in music of the medieval, renaissance, and early baroque periods, has indulged two-thirds of itself this past season. The *Llibre Vermell* and Guillaume de Machaut's Messe de Nostre Dame were featured in a December concert in a convent chapel, with, among other instruments, a medieval fiddle, rebec, tromba marina, and portative organ. Spring was celebrated with Elizabethan songs, rounds, and dances and Dering's Cries of London in a programme entitled 'About the Maypole'. In July, as part of a joint commemoration of American Independence and the French Revolution, the group presented a programme of early French and early American music, including Adam de la Halle's *Jeu de Robin et Marion*, and 'To Anacreon in Heaven' (which has the original version of the tune of 'The Star-Spangled Banner').

The New York Renaissance Band (Allan Dean, 808 W. End Avenue, NYC, NY10025) won the Naumberg Music Award in May, which gives them a concert in Tully Hall next January and will commission a new work for the group. Allan Dean gave a lecture demonstration on cornetts at the first meeting of the International Trumpeters Guild at Bloomington, Indiana. The New York Renaissance Band was in residence for three weeks at Pennsylvania State University in August.

On 11, 14, 17 and 18 May in Cambridge and Boston, Mass., Quadrivium gave concerts of medieval music for voices and early instruments under the direction of Marleen Montgomery.

Makers and instruments

David Crookes (94 Lansdowne Road, Belfast 15) and his colleagues plan a modest exhibition of their instruments about November, initially in the university and then all over the province. Since cattle in Ulster are not allowed horns, materials for gemshorns are a problem and they would appreciate hearing of a supplier. David Crookes is also working on an annotated English translation of Praetorius' *Syntagma Musicum*, vol. II which should prove a welcome aid to many investigators.

Michael McIntyre (51 de Freville Avenue, Cambridge CB4 1HW, England) is involved with an experiment and would like to sound out potential interest. The 'new violin family' is a very recent development in bowed string instruments, whose possible artistic uses have barely begun to be evaluated. It is a consort of eight instruments tuned in various pitch ranges, from double bass tuning to an octave above violin tuning. A successful use for the full consort has been to play early music, in which it undeniably sounds magnificent, especially in large concert halls. The instruments were first heard in London in 1974. They are due to return to the United States in the summer of 1975, but there is a chance of keeping them here longer, perhaps even permanently, if the musical world shows serious interest.

Richard Palm would like it to be known that his bassoons (copying Denner) mentioned in our last list of wind instruments are still in the planning stage.

Publications

The Brussels Museum of Musical Instruments Bulletin (2707 Buren, Netherlands), started in 1971, is one that could be more widely known to instrument-makers, players, enthusiasts and scholars. Volume IV (1974) contains reports on restoration of instruments of the Vleeshuis and original studies on Flemish keyboard instrument making by Dr J. Lambrechts-Douillez (Antwerp) and Dr N. Meeus (Brussels) for example.

The Cambridge Music Shop (All Saints Passage, Cambridge, England) has published two useful lists of Music for Solo Viola da Gamba and Music for Lute.

Rudolf and Uta Henning (4 Ludwigsburg, Bismarckstr. 32, W. Germany) have brought out a book of musical pictures 1400-1900, many of which have not previously been published, *Zeugnisse alter Musik*, obtainable from Dr Wolfgang Schwarze, 56 Wuppertal 2, Heckinghauser Str. 2, Germany.

Northern Renaissance Instruments (18 Moorfields Road, Manchester M20 8UY) can supply copies of their research report no. 1, 'The Cittern in England before 1700', which first appeared in the *Lute Society Journal*.

Tromba Publications (1859 York Street, Denver, Colorado, 8026, USA) publishes a list of music, recordings, tutors and replica instruments they can supply, which should interest anyone involved with early brass. They also have reproductions of portraits of such players as Gottfried Reiche, Thomas Harper (Senior and Junior) on trumpet, and Edward Kendall on keyed-bugle. Gerald Endsley, who directs the enterprise, is professor of trumpet at the university of Denver and lectures and performs on most early brass.

Stop press

Jeremy Montagu, whose recent contribution to this journal on authenticity has stirred up controversy, is also a well-known lecturer and possesses the largest private collection of musical instruments in Britain, containing over 1,300 examples. Secretary to the Ethnomusicology panel of the Royal Anthropological Institute, he has mounted three exhibitions of musical instruments, and has lectured widely throughout Britain and the USA, both on general subjects and on specialist topics such as the Midwinterhoorn, a Dutch folk instrument, and the Schofar, the ram's horn of the Bible, the oldest instrument still in use today. Besides two books on early percussion in the OUP Early Music Series, mentioned in the editorial, he has a book on musical instruments of the Middle Ages and Renaissance coming out next year from David & Charles.

Stadium Musicae's 1975 summer school at Marche-les-Dames in July was an even greater success than ever, with more than

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180 participants, including forty-two gambas, thirteen lutenists and forty-four woodwind players. This sudden surge forward has meant much advance planning for next year when the course will be arranged in two stages of nine days each, similar to this year, with a nine day introductory course on early instruments, and most interestingly, a course on renaissance dance. The distinguished teachers for 1975 included Marion Verbruggen (1972 prizewinner at Bruges recorder competition), James Tyler and Michael Schaeffer on lute. The organizer of the course, Jacques Claessens, who is also *Early Music*'s Belgian representative, would welcome more English-speaking students next year. They should write to him at 5A Avenue du Furet, 1180 Brussels, Belgium.

The Cambridge Music Shop's 'Dolmetsch Day' on 29 July to mark the publication of Margaret Campbell's book on Arnold Dolmetsch ended with a flourish—a concert in the fine surroundings of the Senate House when Jeanne and Marguerite Dolmetsch were the soloists with Andrew Pledge, harpsichord, and the Cambridge Players under Peter le Huray in a programme of Prowo, Handel, Sammartini, Marais and J. S. Bach.

A course entitled 'Une Approche de la musique de la Renaissance' will be held at the Centre de Musique Ancienne at the Conservatoire Populaire de Musique in Geneva from 30 October to 2 November 1975. Andrea van Ramm will teach singing, Ariane Maurette, recorder, Jordi Savall, gamba, Marinette Extermann, virginal, Anne Gallet, keyboard and J. Wisard, lute. Further details from Conserv. Pop., 36 Bd St Georges, 1205 Geneva.

An addition to those courses mentioned earlier will be given at the College of Adult Education in Cavendish Street, Birmingham. This is on Harpsichord Playing and will be held on Friday evenings (7-9 pm). All interested keyboard players are warmly invited; they should be at least of Grade IV standard, Associated Board, piano. As with the other courses, students will be encouraged to contribute towards the College programme of concerts, recitals, etc.

At the Musical Evenings in St Donat's held in Zadar, Yugoslavia, from 28 July to 17 August the concerts included one by Joculatores Upsalienses of Sweden and a serenade programme by Universitas Studiorum Zagrabiensis on the music of Humanism and the Renaissance. Pro Cantione Antiqua of London gave a programme of Ockeghem and the Early Music Consort of London one of medieval and renaissance court and popular music. St Donat's is held to have extraordinary acoustic qualities and the whole series of concerts held in the city was an attempt to blend the music with fitting architectual and acoustic styles.

Bruges 1975

Around midnight an elderly Bruges citizen wearing a straw hat, bent under the pressure of the heatwave which enveloped the city, stumbled dazed down the steps of the theatre where the finals of the baroque flute and recorder competition were being held. Could this be Rip van Winkle I thought, who as a young man had entered that same theatre at eight-thirty in the evening and under the pressure of the heat, the competitive atmosphere and the strain of hearing the same pieces repeated several times, had thus suddenly aged. Very likely. I did not see any ambulances waiting to take away the jury, but they were a weary-looking band of distinguished musicians who straggled on to the stage at the end of the Meistersinger-like marathon to announce Masahiro Arita from Japan, winner of the baroque flute section, with a fourth prize to Wilbert Hazelzet of Holland, and no prizes at all for the three recorder finalists, Eva Legene-Andersson from Denmark, Dorothea Winter from Germany and Jerome Minos from Holland. A dispiriting ending to the second Bruges International Recorder Competition which must cause much heart-searching.

The recorder is in a situation today that it has never before enjoyed in its history. We have several virtuosi who perform regularly and teach. Holland, particularly, has established integrated teaching schools and a tradition of excellent performers. National schools and styles, on a lesser scale perhaps, exist in other countries. No instrument is so ubiquitously taught nor so widely used as a basic introduction to music. When we look back we have no evidence so far of 18th-century recorder virtuosi although plenty on virtuosi flautists. Are we, therefore, trying to nourish a virtuoso tradition that the instrument cannot sustain, especially when the works chosen for the finalists included the desperately difficult Vivaldi Concerto in C minor, so that players became like steeplechase riders with the jury (and audience!) ticking off muffed jumps. If the recorder is to retain the respect of musicians its standards must not differ from those of the violin, piano or harpsichord, but are we aiming too high, technically, too soon?

It is premature to reach such conclusions but in the meantime the Bruges competition clearly needs and will surely receive some extensive rethinking. Of the 38 recorder entrants too many fell below international competition standard and some preliminary screening will undoubtedly be brought in. The ordeal undergone by performers and audience in the final concert could be avoided by separating baroque flute and recorder competitors and a more gracious formula devised for the announcement of the results. A young recorder finalist who happened to be staying in our hotel told me quizzically that he had had to wait two hours backstage, unable to escape from the music which was piped everywhere including the lavatories. And the proprietor's wife, sympathising with the recorder's temporary eclipse, commented tartly: 'It is always the same in Belgium. Our concerts never know when to end.' The young man bore no illwill. 'It is like a sport', he said, 'and this year there were no winners.'

The high standard of baroque flute playing was the happiest aspect of the competition. Their final works, incidentally, were the demanding Bach Sonata in E minor and the Couperin Concert Royal No. 1, which did not suit some of the players. The prizewinner, Masahiro Arita, had a confident bearing which his fine technique and interpretation fully justified. Ten years ago baroque flautists could be counted on one hand, yet now a whole new generation has arisen, which augurs well for the revival of the other baroque wind instruments, oboe and bassoon.

The three 1972 prizewinners, Conrad Steinmann of Switzerland, Ricardo Kanji of Brazil and Marion Verbrugghen of Holland, gave impressive performances of Vivaldi and Telemann in a concert (again overlong), that included the young Belgian countertenor René Jacobs. These gifted young players should never lack profes-

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sional opportunities and it was invigorating to hear them.

The wind ensemble competition seemed less exciting than in 1972 and on a more domestic level. Nine groups participated with the prize going to the Tokyo Recorder Quartet. As before, several members of the Jury, which comprised Frans Brueggen, Silva Devos, Carl Dolmetsch, Gustav Höller, Friedrich von Huene, Wieland Kuijken, Gustav Scheck and Katsuya Yokoyama, gave recitals and lecture demonstrations, including Frans Brueggen's brilliant exposition of van Eyck. Concerts centred on Monteverdi and Mozart including *Orpheus*, under Jürgen Jürgens and the Hamburg Camerata Academica, and Philip Ledger with the King's College Choir of Cambridge in the *Vespers:* one almost said 'production' for interpretative styles in this work, which has happily re-entered the repertoire, differ almost as much as they do in a Mozart Symphony. The robust effervescence of David Munrow's Early Music Consort of London must have made the rich burghers of Bruges think twice about writing off the pound.

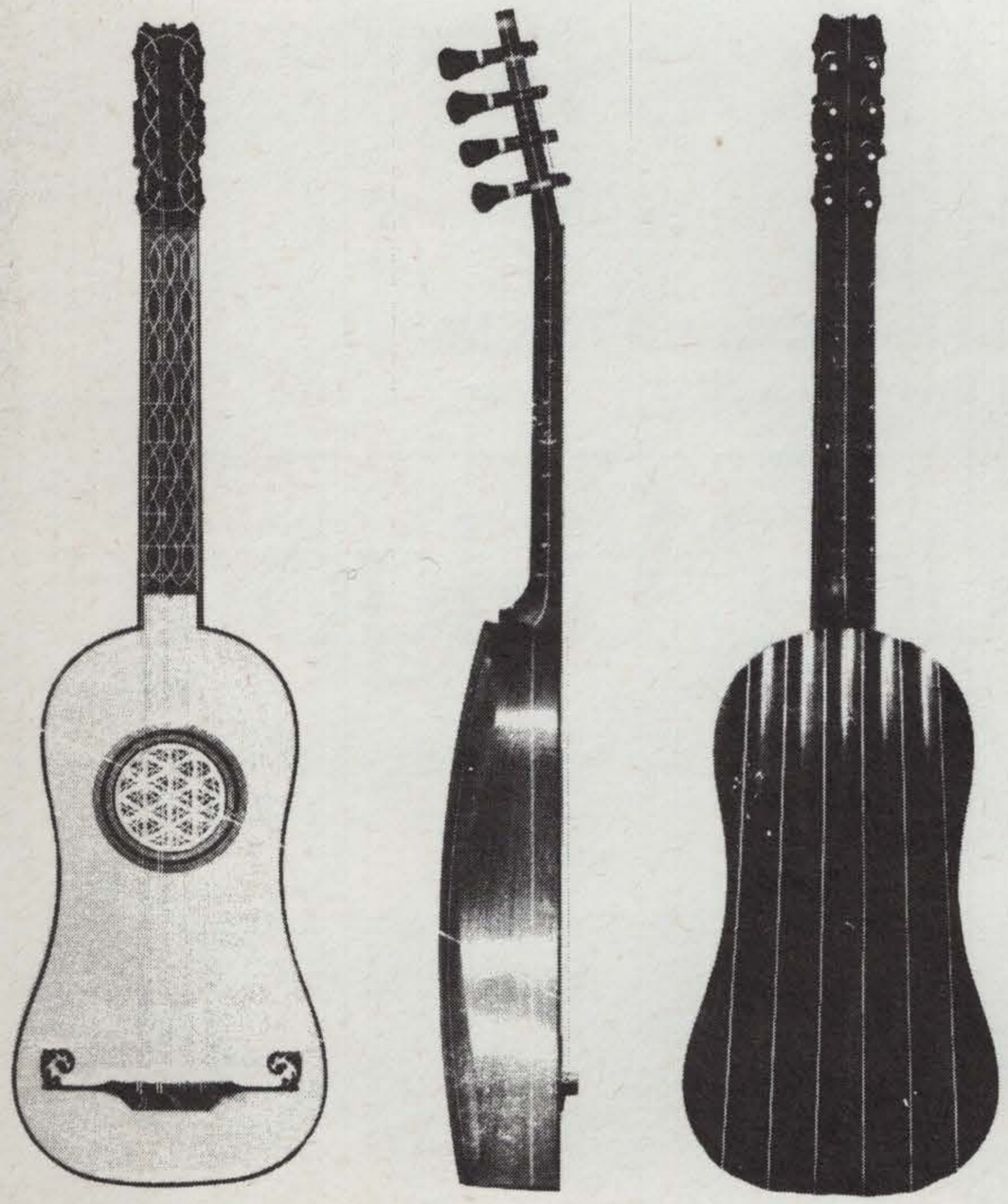
Fruitful conversations and arguments, over-bold mosquitoes massing in the heat, were all part of the atmosphere of Bruges 75, a splendid venue for such concerts, competitions and exhibitions. Here all countries meet, makers, performers and students discourse, rivalries, emerging national styles, preferences and prejudices are aired and take wing. One night after a wearisomely long concert, all conflicts seemed to culminate in a massive brooding darkness and an electrical discharge in a fury of wind and rain. Next morning, the flags, pennants and buildings sparkled in pristine clarity. Bruges seemed aware of its new role in early music, to match the influence it once had when its weavers might have woven the Cloth of Gold.

J. M. THOMSON

Early Music at Kirchheim

The role of recording companies in early music can be likened to that of the German broadcasting network, and certain publishing houses, in promoting the post-war avant garde, Safford Cape's Brussels group, the New York Pro Musica and others, won worldwide audiences in the early days of the LP—I can remember being summoned to hear what must have been one of the first recordings of Machaut's *La Messe de Nostre Dame* by the Pro Musica Antiqua of Brussels in Sydney, which was listened to with awe, 'Grand Prix du disque and all'. Today the German founded recording company of Harmonia Mundi, for instance, distributed by BASF, takes its promotion of early music a stage further each year by presenting artists in a weekend of concerts in the noble Cedar Hall of Schloss Kirchheim, home of distinguished patriot and patron of the arts, Prince Josef Ernst Fürst Fugger von Gloett, present head of the celebrated renaissance banking family, who was himself imprisoned by the Nazis and was fortunate to survive.

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one of the treasures of Europe, could be said to establish an atmosphere of 'authenticity' which in various ways each of the ensembles and artists strove for. No French polishing, no staining of natural tones here—all we lacked was candlelight which would have transformed the roof into a living panoply. The Collegium Aureum, Harmonia Mundi's fine recording and concert ensemble, founded in the 1960s and directed from within by Franzjoseph Maier, played Haydn's Symphony No. 83 in G minor (*La Poule*) Stamitz's Sinfonia Concertante in A major, and tour-de-force of the weekend, Mozart's Piano Concerto in C major, K 467, with Jörg Demus on a Gröber fortepiano of *c.* 1815. The sound was ravishing, with outstanding wind and brass (Barthold Kuijken played baroque flute) and even if purists in the audience might say that the phrasing and dynamics strayed from 18th century conceptions, the result had its own inspired magic. Gustav Leonhardt gave a distinguished matinee of Frescobaldi, Froberger and Bach on a new harpsichord by Dowd, a copy of an original by Blanchet, including in his programme two Partitas he had arranged for harpsichord from the Partitas for solo violin, and the Pro Cantione Antiqua of London directed by Bruno Turner and Mark Brown with members of the Collegium Aureum gave a programme of sacred and secular music of the renaissance, mainly of Lassos, with some English works, ending with Byrd's masterly 'Come, woeful Orpheus'. Michael Schaeffer on renaissance lute played Milano and Nessidler. The Pro Cantione Antiqua are like musical ambassadors and one can only admire their devotion in introducing into Europe recordings devoted almost entirely to Dunstable.

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J. M. THOMSON

Recordings–quarterly check list 14

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ALBINONI
Oboe concerto in B flat. Op. 7, no. 3; Oboe concerto in D. Op. 7, no. 6.
Marcello
Oboe concerto in C
Cimarosa
Oboe concerto in C minor
Rothwell (oboe), Pro Arte Orchestra/Barbirolli
GSGC 15011 (R) RR Jul p21

BACH, C. P. E.
Concerto in E. WQ 14; Concerto in G. WQ 43, no. 5
Bach, J. C. *arr.* Mozart
Concerto in D.
Pinnock (harpsichord), English Concert/Pinnock
CRD 1011 RR Jun p29

Flute concerto in A minor. W166; Flute concerto in G. W169
Rampal (flute), L'Oiseau Lyre Orchestral Ensemble/Froment
OLS 183 (R) G Jul p173

BACH, J. C.
(4) Keyboard concertos: Op. 7, no. 1 in C; Op. 7, no. 2 in F; Op. 7, no. 3 in D; Op. 13, no. 4 in B flat
Haebler (fortepiano), Vienna Capella Academica/Melkus
6500 846 RR Jun p29, G Jul p173

Quintets in D, E flat and F; Sonatas in D and G for flute and keyboard
Collegium Pro Arte
OLS 182 (R) HFN Jun p83, RR Jul p38, G Jul p199

Sonatas for clavier. Op 17
Haebler (fortepiano)
6500 848 RR Jun p59

BACH, J. C. F.
(7) Symphonies
Cologne Chamber Orchestra/Müller-Brühl
HB 73027 (2) HFN Jul p71

BACH, J. S.
Brandenburg concertos nos. 1-6; Suite no. 2 in B minor—first 3 movements; Suite no. 3 in D—Air
Stuttgart Chamber Orchestra/Munchinger
SPA 382-3 (R) RR May p27, G May p1961, HFN May p124

Concerto in C minor for two harpsichords, strings and continuo. BWV 1060; Concerto in C minor for two harpsichords, strings and continuo. BWV 1062; Concerto in C for three harpsichords, strings and continuo. BWV 1064
Ahlgrimm, Pischner, Ruzickova (harpsichords), Dresden State Orchestra/Redel
6580 089 G Jun p31, RR Jun p26, HFN Jun p83

Concerto in D minor for violin, oboe and orchestra. BWV 1060; Violin concerto no. 1 in A minor. BWV 1041; Violin concerto in D minor. BWV 1052
Perlman (violin), Black (oboe), English Chamber Orchestra/Barenboim
ASD 3076 G Jun p31, RR Jun p26, HFN Jun p83

Goldberg variations. BWV 988
Sanger (harpsichord)
Saga 5395 RR Jun p58, G Jul p213, HFN Jul p72

Mass in B minor. BWV 232
Palmer, Watts, Tear, Rippon, Amor Artis Chorale, English Chamber Orchestra/Somary
VSD 71190(3) RR Jun p77, HFN Jun p84, G Jul p223

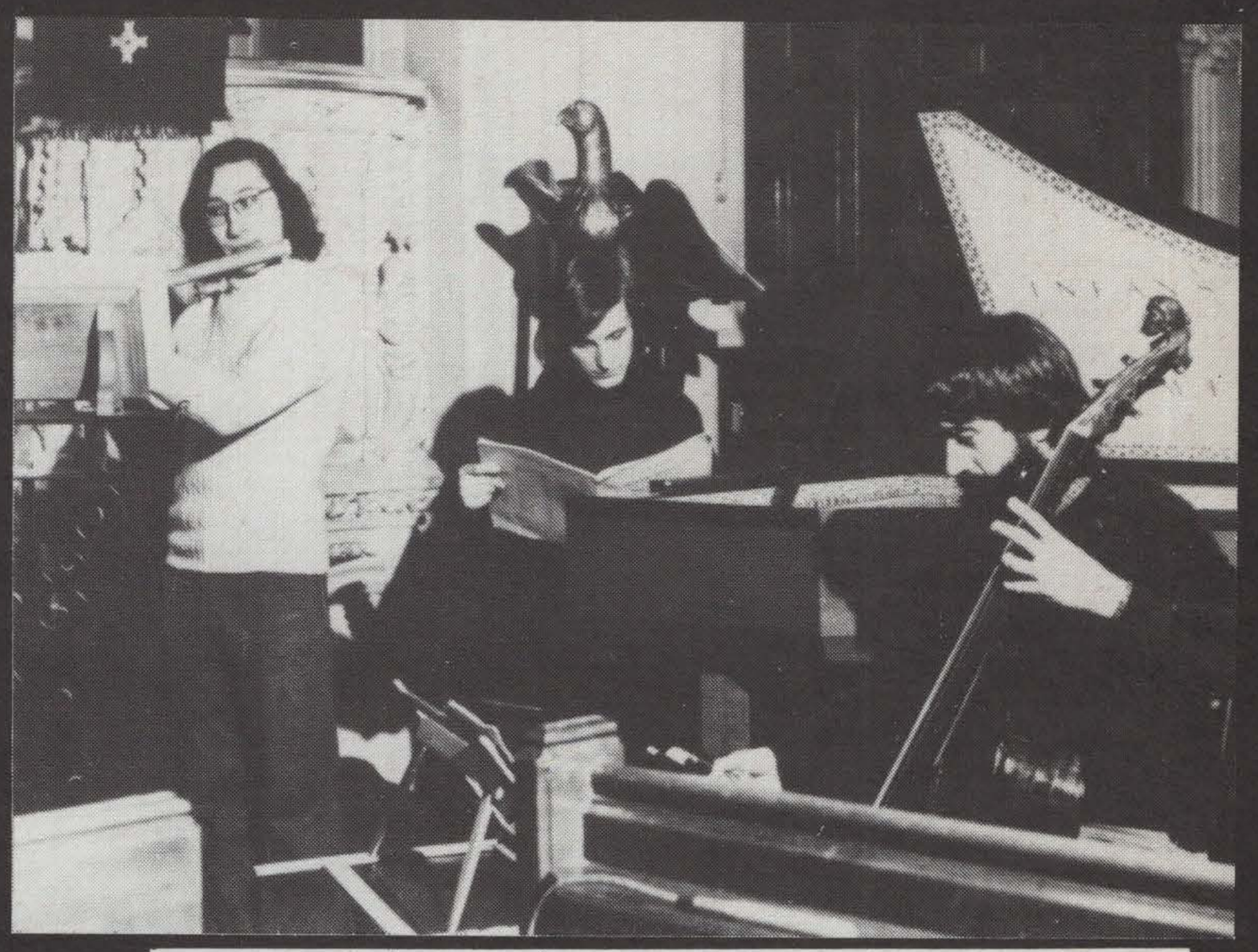
Motets: Jesu meine Freude. BWV 713; Freut euch und jubiliert. BWV 243; Komm, Jesu, komm. BWV 231; Singet dem Herrn. BWV 225; Lobet den Herrn; Der Geist hilft unsrer Schwachheit auf. BWV 226; Fürcht dich nicht. BWV 228
Lumsden (organ), Louis Halsey Singers/Halsey
SOL 340-41 RR Jul p55, G Jul p224, HFN Jul p73

(4) Orchestral suites. BWV 1066-69
Ars Rediviva/Munclinger
1101 361-62 RR Jul p22

(6) Organ concertos. BWV 592-597
Richter (organ)
2533 170 HFN May p124, RR Jun p59, G Jun p67

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Holliger (oboe), Jaccotet (harpsichord), Cervera (viola da gamba)
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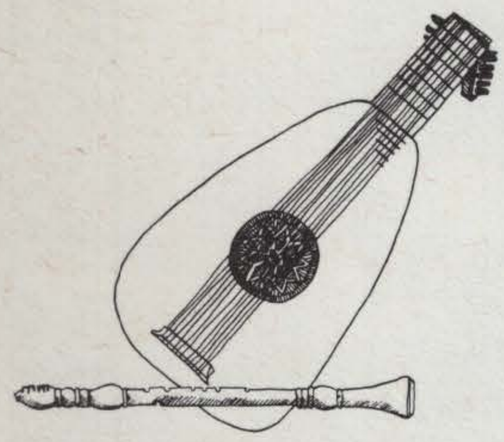
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G *Gramophone*
HFN *Hi-Fi News and Record Review*
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Early music in northern California

'There are three sorts of people who come to the Olympic Games. The lowest class is made up of those who come to buy and sell, the next above them are those who compete. Best of all, however, are those who come simply to look on.' Burnett's book on *Early Greek Philosophers* gives this characterization of Pythagoras's division of humanity. Musical performers, especially itinerant ones, have good reason to know that for the art to flourish there has to be a sizeable, enthusiastic and discriminating group of onlookers.

Northern California, to which I have returned after some years of sampling the audiences of parts of North and South America and Europe, has a vigorous early music audience. Supporters of early music are often performers as well, alternating between being competitors and onlookers and therefore understanding the music and its performance from the inside. There are many recorder players who have formed organizations to play together and to help in improving their skills. The more persistent recorder players frequently expand their activities to other instruments and to singing, becoming skilled musicians. Another segment of the audience is stimulated by education in the universities which expose both the general student and the music specialist to early music. A young musician trained on an orchestral instrument who becomes enamoured of early music usually brings a different standard of performance to an early instrument than the usual recorder player has learned. There are, of course, music lovers who are non-performers and who have sympathies broad enough to risk Machaut and Josquin as well as Mozart and Mahler. The basis of the considerable activity in early music performance

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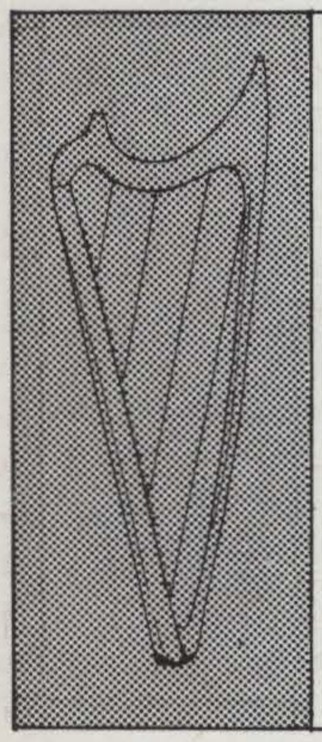
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Chamber music concerts frequently include a steady proportion of early music ensembles. The San Francisco Chamber Music Society and the Arch Street Concerts in Berkeley both sponsor early music concerts for their regular patrons. Some of the older concert organizations, such as the Bach Festival of Carmel, have made changes in their offerings due to the greater knowledge of audiences and performers over the years. The Carmel Bach Festival musicians are still mainly symphony orchestra musicians on holiday from their work in San Francisco or Los Angeles. Even so, interpretations are now more firmly based on musicological information, and the sounds of harpsichord, viola da gamba, and recorder are mixed with modern instruments.

The Oregon Shakespearean Festival in Ashland is another long-established institution, but one following a more radical approach to early music performance. A group of young musicians, led this year by John Ashworth, is performing on replica instruments with a strong devotion to early techniques of performance. In addition to supplying music for the plays and incidental entertainments of the festival, the musicians give a series of concerts during the four-month season. This allows the ensemble an excellent opportunity to work closely together and polish their repertory.

Early music performers all too often have more enthusiasm for the repertory than they have for acquiring a sufficiently solid technique to be able to perform it well. The recorder enthusiast frequently has little or no real musical training, and the university student may be richer in his knowledge of music history than in his performing abilities. Many professional musicians have a healthy scorn for the amateur uncertainties of the early music lover, especially those professionals who have benefited from an excellent conservatory training and therefore learned the systematic performance techniques of then modern instruments.

Early music in Northern California has benefited from the pioneer work of the late Putnam Aldrich who began a systematic course of study at Stanford University in 1950, combining musicology and research into the historical technique of performance with instruction in performance. His concern with re-creating the historical techniques of performance is still far from a generally accepted requirement among performers. Audiences are increasingly aware of the painist who attempts to play the harpsichord and are becoming more demanding with cellists on the viol, guitarists on the lute, and perhaps even with opera singers attempting Dowland.

Aldrich's concern for the relation of dance and music has inspired a lively interest in learning the dances of the renaissance and baroque periods. Stanford has an active ensemble of dancers among its music students, currently devoted to the French court dances of the early 18th century. Wendy Hilton joins the faculty for a dance-music workshop in the summer, and dance classes are a regular part of the course of study in the performance of early music. Another noted teacher of early dance, Shirley Wynne, has recently joined the faculty of the University of California at Santa Cruz, and Angene Feves, a dancer and scholar of early 17th-century dances has a company of dancers in Berkeley.

The University of California at Berkeley is a noted centre of studies in early music. Such scholars as David Boyden, Daniel Heartz and Richard Crocker have worked extensively on problems of performance through their research, and Alan Curtis and Lawrence Moe combine performance with scholarship. Curtis's performances of Cavalli and Rameau operas have been major events of this area and have been seen on tour in

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the Eastern United States and Europe. The University's collection of historic and replica keyboard instruments is excellent and extensive. The University Extension service, through which instruction in performance is offered at the University, also sponsors weekends of discussion and instruction in early music that bring professionals and amateurs together. The Berkeley musicians carry on an active concert life, and near-by cities such as San Francisco, Oakland, and Sacramento benefit from the travels of the early music players of Berkeley and Stanford.

Various organizations have been founded to encourage and sponsor early music activity. The Palo Alto Telemann Society, founded by Robert Flexer (595 Matadero Avenue, Palo Alto 94306), is a fledgling organization that will publish useful information about Telemann's music. Katherine Lignell has founded the West Coast Early Music Society (861 Arlington Blvd. El Cerrito, California 94530) which serves as a clearing house for early music activities and publishes a registry of instrument makers in this area.

There are active and capable contingents of early music performers in many smaller cities and towns in Northern California. Mendocino, a village on the north coast, has such a group, and has been the host to a summer school of recorder performance that attracts people from far and near.

Along with performers, the Northern California area has a number of excellent instrument makers. The makers, like the performers, are scattered about. Those that come to mind immediately are Charles Collier of Berkeley (flutes, shawms and mute cornetts), Lyn Elder of Marin (lutes and viols), Herb Myers of Menlo Park (fiddles), and Clyde Parmalee of Menlo Park (Italian and Flemish replica harpsichords).

On the most popular level, there are several societies of recorder players meeting regularly, which occasionally hold renaissance dances and banquets. The annual 'Renaissance Pleasure Faire', held in Marin County in the early Fall, attracts costumed musicians playing every renaissance instrument, and there is a company of dancers to grace the procedings. It is an occasion that brings all three of Pythagoras's categories of people together, all united in what seems a great and romantic longing to relive the renaissance.

GEORGE HOULE

Collectors' choice

A more detailed description of the exhibition mentioned in our last issue by Bruce Bellingham in his account of The American Musical Instrument Society meeting.

What probably amounts to the first public exhibition of musical instruments from American private collections, at least in recent decades, was held from 4 April to 29 June at the Museum of the Performing Arts at Lincoln Center in New York City. Sponsored by the American Musical Instrument Society, the exhibit, advertised as 'Collectors' Choice', was organized by Jacques Français who headed an Exhibit Committee consisting of Friedrich von Huene, Edwin Ripin, Eric Selch and Lawrence Witten. The ninety-three items in the exhibit were grouped according to the century in which they were created—from pre-1500 to the late 19th century. While the Exhibits Committee obviously saw to it that a diversity of instrumental types were represented from the string, wood- and brass-wind and keyboard families, what dazzled the eye of the expert was the extraordinarily high calibre and importance of the majority of the instruments. Undoubtedly, few, if any, of the world's major public collections could surpass the quality of this exhibit of privately owned instruments. For example, the 16th century was represented by eight items, among which one could note a nearly all-ivory Venetian lute by an unidentified master 'DG', in pristine condition; a gamba by Linarol (1582); a violoncello (pre-1574) by Andrea Amati with the arms of Charles IX of France, and violas by the Brescian masters Zouretto de Micheli (after 1564) and da Salo (1600-09). The 17th century, represented by nineteen examples, included plucked strings by master luthiers such as Voboam, Tielke and Tieffenbrucker, the younger; bowed strings by Antonius and Hieronymus Amati, and Jacob Stainer, and winds by J. C. Denner, Loth and Krause. The prolific 18th century (some twenty-three examples) was headed by a charming harp-shaped transposing pianoforte by J. M. Schmahl of Ulm, decorated in the South German manner. As might be expected of this century, a great diversity of types exist and were indeed apparent, but the wealth of incomparable items is what struck the viewer: a pochette by Joseph Guarnerius del Gesù (1735); a mute violin by Nicholas Gagliano; a viola d'amore by Joseph Gagliano, and a late Italian gamba by Guidantus (1728) were noteworthy strings. A flute after Quantz, and once the property of Frederick the Great of Prussia, was featured, complete with all six *corps de rechange* in its original silk-lined case. Other winds included examples by Oberlender, Stanesby, Jr. and early examples by Milhouse, all in playable condition.

In an exhibit of this kind, one might hope to see examples by American makers. The earliest surviving American-made European art form instruments date from the middle of the 18th century. These are for the most part keyboards and a late (1791) magnificent square piano by Charles Taws of Philadelphia headed this group. Winds by Ronnberg of New York, Graves of Winchester, New Hampshire, E. G. Wright of Boston, William Whitely, Utica, New York and Asa Hopkins of Litchfield, Connecticut, were shown. This last group showed the characteristics of American wood and brasswind makers' efforts during the first half of the 19th century. While of workmanlike construction, with an appealing though non-innovatory design, these instruments by native American craftsmen suited quite well the simple tastes and work-a-day requirements of the American public.

The depth and quality of this exhibit may be surprising to some in view of the fact that serious collecting of musical instruments is generally not considered very strong in the United States. To be sure, of the four major public collections in this country, three—The Stearns Collection at the University of Michigan, the Crosby-Brown Collection at the Metropolitan in New York and the Galpin instruments at the Boston Museum of Fine Arts—were all once private. Even the Smithsonian collection has large segments donated by private collectors. However, with the exception of Boston and Washington, none of these collections made any serious attempt to educate collectors or even encourage the public interest. At the Metropolitan, for example, before the opening of the Mertens Galleries, only a few musical instruments were on permanent view, and some, such as the viols were even inaccurately displayed without frets. The storerooms were virtually inaccessible, even to serious scholars. The Stearns Collection, while large and very inclusive, has a significant number of 19th century fakes. It, too, has recently moved to new quarters after several decades of nearly complete storage in a manner that made it, too, inaccessible. With the exception of Boston, no catalogue, not even a guide, is currently available for three of what must be regarded as among the world's great collections. There are signs that this is changing now. Several of these public collections are working on catalogues and new quarters, and new curators seem to be breathing life into what should be regarded as the most alive of collectable objects. Certainly the enthusiasm of American private collectors should help lead the way.

R. M. ROSENBAUM

